

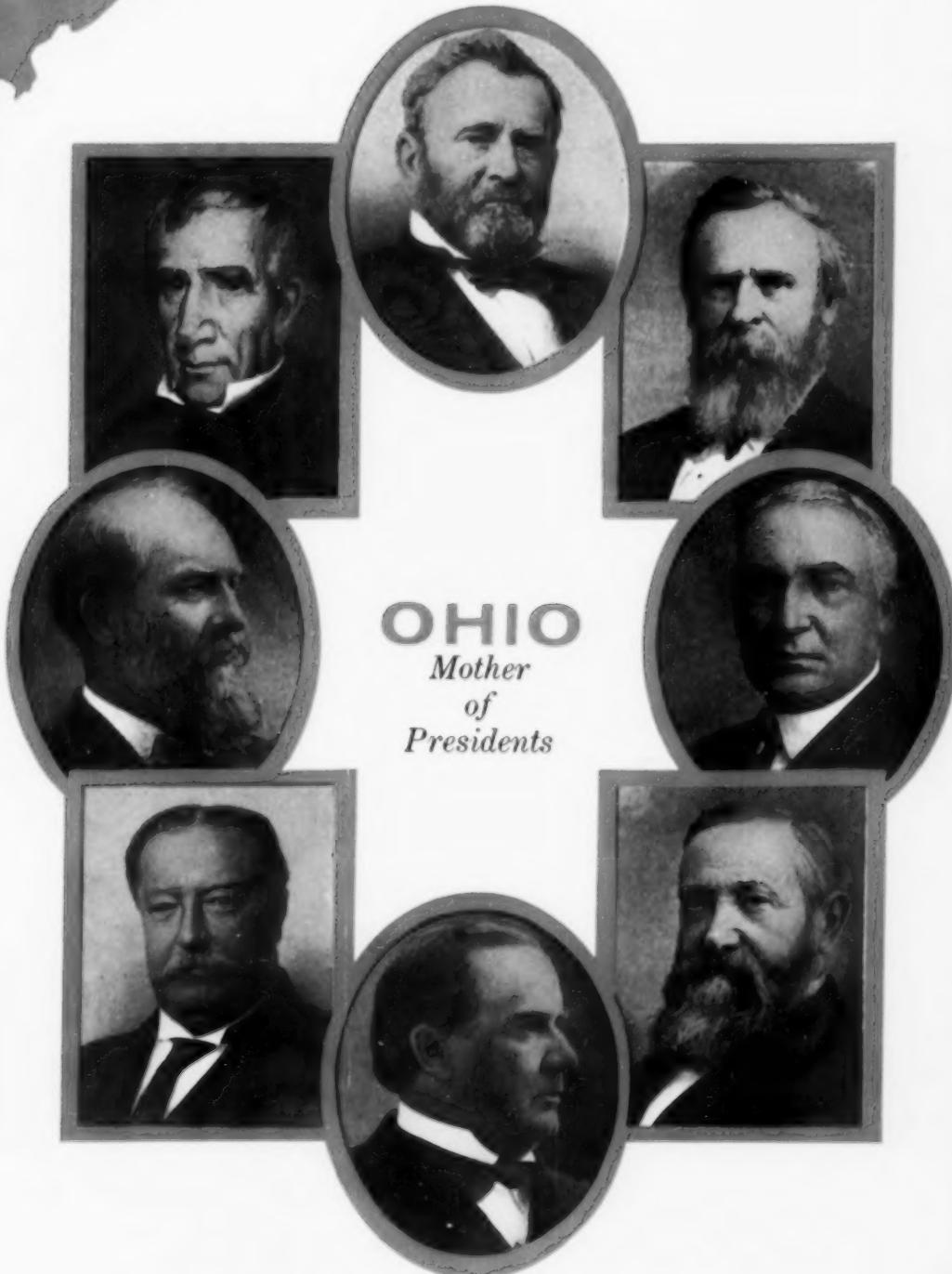
Music Clubs

NATIONAL FEDERATION
OF MUSIC CLUBS

magazine



Official
souvenir
program
of the 29th
Biennial
Convention
National
Federation
of Music Clubs
Columbus, Ohio
April 25 - May 3
1957



APRIL 1957

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CINCINNATI 2, OHIO

MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS
MRS. RONALD A. DOUGAN, *President*

Colley Road, Box 620
Beloit, Wisconsin

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New York 11, New York

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Edith Behrens

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OUR COVER PICTURE

NO state in the United States has been so often represented in the White House as Ohio, hostess state for our convention. Proudly we present the eight distinguished men from the Buckeye State who have served their country in its highest executive office. Beginning with the rectangular picture (upper left) and reading clockwise to the right, they are: William Henry Harrison, Ulysses S. Grant, Rutherford B. Hayes, Warren G. Harding, Benjamin Harrison, William McKinley, William Howard Taft and James A. Garfield.

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MRS. RONALD ARTHUR DOUGAN, NATIONAL PRESIDENT
who will preside at the Convention sessions

The President's Report—

THE STORY OF OLD PATHS RECHARTED—NEW AVENUES EXPLORED

By VERA WARDNER DOUGAN

It is a great challenge to assume the leadership of an organization so strong, so well integrated and of such long standing as the National Federation of Music Clubs, whose 60th Anniversary we celebrate this year. Its contribution to the cultural and spiritual life of America through the years has been of immeasurable value.

I add "spiritual" to "cultural" advisedly, for our organization was founded with the conviction that music is the most spiritual of the arts, and from the outset this concept has been given particular emphasis. Especially in the past few years has this been true, when through increased accent on all aspects of sacred music, including the addition of a Chaplain and a section in our magazine on Choir Music and Leadership Training, our strong furthering of the Ministry of Music and of the Hymn-of-the-Month program, we have joined in recognizing this fundamental need which exists throughout the world.

But our interests are confined to no single field. Our program is wide and varied. It covers American Music, Education, International Music Relations, Legislation, and an infinite range of activities in behalf of youth, as well as those departments so incidental to the well-being of our organization, such as Extension, Finance, and Publicity. Each of these operates ably and well. Accordingly, when your President succeeded to the leadership of the Federation, her primary concern was to carry forward the same distinguished purposes and objectives that had previously prevailed, while determining what new needs were immediate and which new fields could be explored to advantage.

This report, therefore, is an endeavor to set forth the new developments affecting major projects of the past, and to outline new ventures upon which we have embarked.

THE CRUSADE FOR STRINGS

One of the first genuine crises in the music field which claimed the attention of your president was the limited number of students enrolling to play stringed instruments, both in the schools of the country and with private teachers. This, it was obvious, threatened in the near future a deterioration of the quality of performance of our orchestras, especially those magnificent ones of which the United States is so proud, and which have done so much to enhance American prestige abroad. The result was the inauguration of a Crusade for Strings, now a year and a half old. The objective of this Crusade is, first, through the influence of our clubs and State Federations to encourage high-level elementary

string programs in public and private schools; and second, to create a greater demand for the private teaching of strings.

Awards of Merit are presented to clubs which federate string groups, establish orchestras, start string programs in the schools, are successful in bringing about more private string instruction, present outstanding string programs and otherwise encourage the wider use of stringed instruments. There has been stimulating progress. A large number of Awards was presented at our Board Meeting in Chicago, 1956, and many more will be given at the Columbus Convention.

(The inspiration and assistance of Thor Johnson, Chairman of Symphony Orchestras, and of Lena Milam, Chamber Music Chairman, have added greatly to the success of this project.)

One of the most important results of our string program to date has been the offer of four scholarships at Centenary College, Shreveport, Louisiana, for string players who join the Shreveport Symphony Orchestra during their college career. These scholarships are for \$850 each, and are renewable annually. The three-year Peabody Conservatory String Scholarship, which has been in existence since 1951, has again been renewed, at a higher evaluation, and we have accented strings in a number of our summer scholarships.

CREATION OF AN OPERA DEPARTMENT

A full Department of Opera has been created to function as other major departments through Senior, Student, and Junior Divisions, with a Chairman from each, and to include the Grass Roots Opera and Opera Study Committees. This was done in recognition of its sudden rapid development and the growing interest engendered in it by an ever-enlarging opera-conscious public.

There are now 600 units producing opera in 17 states, ranging from music clubs and school groups, colleges and conservatories, to semi-professional and professional companies. The 3,581 stage performances this year have been overwhelmingly in English, though many, of course, produce traditional operas in the original language, and practically all have native operas in their repertoire. *

The Federation has been responsible for the organization of many of these groups and has encouraged and assisted others, not only by providing audiences, but by serving as the liaison between them and by aiding in the training of coaches and conductors, through the medium of scholarships.

The Federation, past and present, has been an

* Latest figures from *Opera News*.

important factor in the growth of the opera movement and was primarily responsible for focusing attention on the value of grass roots opera some years ago. Many companies have stemmed from that highly successful one organized by Mr. A. J. Fletcher, who was then Opera Chairman, and who has been for several years Chairman of the Grass Roots Opera Committee. The fact that Dr. Fletcher's company had 100 paid engagements during the 1956-1957 opera season alone, involving much travel, and that by May, 1957, it will have given over 650 performances of opera in English, is one indication of the effective way that opera is being brought to people in remote communities, where except on radio, it had seldom been heard before. This group has reached over 230,000 North Carolina school children in matinee appearances.

AN AUGMENTED YOUTH PROGRAM

My predecessors stressed strongly the role of youth in building the musical life of the nation, and also the responsibility of the Federation to implement the opportunities for music minded youth. This has been done through Annual Junior Festivals, Biennial Young Artist and Student Auditions, which always bring talent of the highest caliber into prominence; through Young Composers Contests, which have added to contemporary musical literature; through musicianship training in club and music camp, and through a wide range of scholarships and awards.

The question that confronted your president, then, was not only whether these activities should be continued and enlarged, but, also, whether some additional avenues of opportunity for talented young people might be discovered.

After thorough study, the conclusion was reached that many gifted young musicians, worthy of a place on our finals in these events, might have difficulty in making a livelihood in concert or opera—

not because of lack of talent, or because both fields are over-crowded—but because some are better fitted by temperament or inclination for other types of musical activity.

Therefore, it seemed important to create a Vocational Guidance Committee which would help these young musicians to orient themselves in some musical area where their talents would find full scope.

Six of the foremost music educators of the United States, specialists in various fields, consented to serve on this committee. Their advice has been invaluable not only to individual students, but through lectures at meetings and articles in the *Music Clubs Magazine*. This has attracted the attention of youthful members and their senior advisers to the great number of opportunities, other than concert and opera, which can happily engage the talent of young musicians.

Also, to give our young people the feeling that they have a contribution to make in developing the program of the Federation, and to integrate them more closely with the parent organization, we have created a Planning Council, inclusive of Seniors, Students, and Juniors, which is meeting for the first time at the 29th Biennial Convention. There will be frank discussion of where the Federation best meets the needs of this group, and how it can strengthen its youth program. A Pre-Convention Committee is studying the various angles of these problems, too, and will report at Columbus.

AMERICAN MUSIC

The Federation's staunch support of American music in every administration down through the years is well known. The Parade of American Music, so brilliantly inaugurated by Mrs. Ada Holding Miller during her presidency, has been made a permanent phase of Federation activity in this administration. During last year's Parade under Mrs. Miller's Chairmanship, 3,500 all-American pro-



The Philadelphia Orchestra, which under the baton of its distinguished conductor, Eugene Ormandy, will give a concert on the evening of April 29. Biographical notes on the conductor are included in the Program Section.



The Columbus Symphony Orchestra, Evan Whallon, conductor, which will premiere Peter Mennin's Federation-commissioned work and present other important American works on the opening evening of the convention, April 26

grams, in a wide variety of categories, were presented in the month of February. This year's Parade, sparked by a suggestion of Mrs. Maurice Honigman which resulted in the Governor of North Carolina proclaiming February "American Music Month," was honored by similar proclamations by the Governors of 10 states!

An important contribution to the available information about American music has been the publication of a new brochure prepared by the American Music Center and the Federation, supplementing the one of 1955 which served as source material for the planning of Parade programs. This brings the American music listings up-to-date, with several thousand additional works. These two brochures should be a part of every club library and are of great value to others interested in the performance of American music.

In 1956 and again in 1957, the National Federation collaborated with WNYC Radio Station in its annual American Music Festival by presenting an hour and a half program which was heard in a concert hall and broadcast to an audience of many millions in the Greater New York area. Works of twelve contemporary composers were heard in the 1956 program, eight in 1957. The Federation continues, also, its bi-monthly broadcast series with many Young Artist winners, or winners of other important Federation awards, featured on WNYC's Chamber Music Time. The Federation also cooperated enthusiastically with ASCAP, NAACC, National Music Council, the MacDowell Colony, Rudolph Ganz 80th birthday celebration, National Music Week, The Composers Press, and others.

A series of profiles on distinguished American composers is now being carried in the *Music Clubs Magazine*, and John Tasker Howard has been made a member of the Editorial Board to advise on articles pertaining to American music. Continued encouragement of American Folk Festivals has been stimulated by a new Bibliography on Folk Music by the chairman, Maurice Matteson, and by Federation representation at leading folk festivals.

COMMISSION TO PETER MENNIN

The commissioning of a symphonic work by Peter Mennin, to be premiered at the National Convention, and a contribution of \$500 towards the recording of Paul Creston's *Dance Overture*, a Federation

commissioned work first heard at the Miami Biennial, are further evidences of our belief in the music of native composers.

LEGISLATION IN BEHALF OF AMERICAN MUSIC

In the legislative field we have also been active. Bills which we have supported, in several instances with your president going to Washington to speak in their behalf, include the Juke Box Bill, the Music Postage Bill, the bills for the repeal of the 10% tax on musical instruments, and the repeal of the 20% entertainment tax; the bill for the establishment of an Advisory Committee for the Fine Arts, and the bill—recently passed—which resulted in the granting of a Congressional Charter to the National Music Council.

THE INTERNATIONAL MUSIC RELATIONS DEPARTMENT FURTHERS THE PERFORMANCE OF AMERICAN MUSIC

The International Music Relations Department has interested itself particularly in endeavoring to increase the number of performances of American works abroad. A new and important project of this character was the offering of a \$1,000 award to the individual or group which accomplished most for American music overseas during the 1955-1956 season. The initial award was won by William Strickland, former conductor of the Nashville and Vienna Symphony Orchestras, at present conductor of the New York Oratorio Society. Mr. Strickland presented works of 28 American composers in a series of orchestra concerts in Europe during the designated period, as well as featuring a number of American soloists in performance with these orchestras. As all his concerts were broadcast, an audience of many millions was reached.

There were four honorable mentions in connection with this project: Eugene List, pianist, the husband of the Federation's own Carroll Glenn, who presented works of six American composers in all concerts during a far Eastern tour; the New York Woodwind Quintet, which gave works of 10 American composers extensive hearings in South America; the After Dinner Opera Company of New York, which familiarized audiences with three American operas during visits to Scotland, England, Germany, Luxembourg and France; and the Los Angeles Symphony Orchestra which in the Orient

(Continued on page 68)

OFFICIAL PROGRAM

NATIONAL FEDERATION OF MUSIC CLUBS

TWENTY-NINTH BIENNIAL CONVENTION

and

SIXTIETH ANNIVERSARY CELEBRATION

Dedicated to our Founders

Columbus, Ohio, April 25 through May 3, 1957

Official Headquarters: Deshler-Hilton and Neil House Hotels



GENERAL INFORMATION

INFORMATION CENTERS

Neil House—Mezzanine, Main Registration Desk
Mrs. Mendel Keith, Chairman

Deshler-Hilton Hotel—Main Lobby, 1st floor, NPMC
Information
Mrs. Mendel Keith, Chairman

OFFICIAL PROGRAM SALES

Neil House—Mezzanine, Main Registration Desk
Mrs. William D. Young, Chairman

INSIGNIA AND LITERATURE DISPLAY

(Permanent, throughout the Convention)

Neil House—Mezzanine Foyer and Room No. 1

Open 8:00 a.m. to 12:00 noon and 2:30 to 4:00 p.m. daily, except the afternoons of May 1, 2 and 3. Closed all day Sunday, April 28.

Mrs. Nina P. Howell, Custodian of Insignia
Miss Anne Huff, Chairman, Publications Committee
Miss Ruth Deeds, Local Chairman

OPERA WORKSHOP EXHIBIT

Neil House—Mezzanine
Miss Quaintance Eaton, Chairman

PRESS ROOM

(Permanent, throughout the Convention)

Neil House—Mezzanine, Room 6

Miss Helen Havener, Publicity Director

Mrs. Blant Burford, Chairman, Publicity Department
Mrs. Clarence E. Sims, Local Publicity Chairman

TRANSPORTATION

Transportation will be arranged whenever functions are held outside Headquarters Hotels, except to and from the Hartman Theatre and return from the Sunday afternoon program. Details of rates and reservations will be posted on the Convention Registration Bulletin Board. Transportation reservations for each day must be made at least 24 hours in advance. Tickets for the whole week may also be purchased.

SCRAPBOOK EXHIBIT

(Permanent, throughout the Convention)

Neil House—Mezzanine Foyer and Room 1

Mrs. Frederick B. Cohen, Senior Scrapbooks

Mrs. Vernon Mayberry, Student and Junior Scrapbooks
Miss Ruth Deeds, Local Chairman



PRE-CONVENTION EVENTS

TUESDAY, APRIL 23

9:00 a.m.—12:00 noon Neil House
MEETING OF BUDGET COMMITTEE
Mezzanine, Room 6

2:00 p.m.—5:30 p.m. Neil House
MEETING OF FINANCE COMMITTEE
President's Suite—Rooms 731-2-3

1:00 p.m.—4:00 p.m. Neil House
MEETING OF REVISIONS COMMITTEE
Mezzanine, Room 6

8:30 p.m. Veterans' Memorial Auditorium
CONCERT
ARTUR RUBINSTEIN, pianist
(Last Amend Concert Series)
Tickets available at the hall

WEDNESDAY, APRIL 24

9:00 a.m.—12:00 noon Neil House
MEETING OF THE EXECUTIVE COMMITTEE
President's Suite—Rooms 731-2-3

2:00 p.m.—5:00 p.m. Neil House
MEETING OF THE EXECUTIVE COMMITTEE
President's Suite—Rooms 731-2-3

11:00 a.m.—12:00 noon Neil House
MEETING OF AMERICAN MUSIC
DEPARTMENT
Mezzanine, Room 6

1:00 p.m.—3:00 p.m. Neil House
MEETING OF PUBLICITY DEPARTMENT
Mezzanine, Room 6

MUSIC CLUBS MAGAZINE

The Federation's Five



Mrs. Royden James Keith
President 1947-1951
Current Chairman of the
Finance Department

Living Past National Presidents



Mrs. Ada Holding Miller
President 1951-1955
Current Chairman of the American
Music Department



Mrs. J. Alexander Jardine
President 1933-1937



Mrs. Julia Fuqua Ober
President 1937-1941



Mrs. John Lyons
President 1921-1925



2:30 p.m.—4:00 p.m.

Deshler-Hilton Hotel

Meeting of Departmental Chairmen with Departmental Activities Coordinator—Room 307 (Main Building)

2:00 p.m.—3:00 p.m.

Veterans' Memorial Auditorium

Meeting of Sergeant-at-Arms with Local Committee on Procession of States.

6:30 p.m.

BUFFET SUPPER

Honoring the Executive Committee

Hosts—Mr. and Mrs. Freeman T. Eagleson, 152 North Drexel Avenue, Columbus

THURSDAY, APRIL 25**NATIONAL SESSIONS****8:00 a.m.—12:00 noon** Neil House**REGISTRATION**

Mezzanine, NFMC Board Members and Delegates.

9:00 a.m.—12:00 noon Neil House

Closed Meeting, Board of Directors, NFMC—Mezzanine Floor, Parlor B

1:00 p.m.—2:00 p.m. Neil House

Meeting of Past Presidents Assembly Committee with Local Committee, and Meeting of Memorial Committee—Mrs. Charles H. Pascoe, Chairman—Parlor B

2:00 p.m.—5:00 p.m. Neil House

Closed Meeting, National Council of District and State Presidents—Junior Ballroom

2:00 p.m.—5:00 p.m. Neil House

Called Departmental or Committee Conferences—Mezzanine Floor, Parlor 2

2:30 p.m.—4:30 p.m. Neil House

Closed Meeting, Board of Directors, NFMC—Parlor B

2:30 p.m. Deshler-Hilton Hotel

Meeting of Scholarships and Awards Committee—Parlor 11 (Tower)

3:00 p.m.—4:30 p.m. Deshler-Hilton Hotel

Meeting of Summer Music Camp Committee—Parlor 10 (Tower)

Meeting of Junior Division Chairmen—Parlor 11 (Tower)

4:30 p.m.—5:15 p.m. Deshler-Hilton Hotel

Meeting of Extension Department—Parlor 10 (Tower)

Meeting of Club Rating Committee—Parlor 11 (Tower)

BUSINESS SESSIONS OF THE OHIO FEDERATION OF MUSIC CLUBS

All national delegates are cordially invited to attend the business sessions and entire program of the one-day Convention of the Ohio Federation of Music Clubs, Thursday, April 25th. See pages 37 and 40 for complete program listing.

6:30 p.m. Troutman Hall, Capital University Pleasant Ridge Ave. and E. Mound St.**DINNER HONORING NFMC BOARD OF DIRECTORS**

Hosts—Board of Directors, Ohio Federation of Music Clubs

MUSICAL INTERLUDE

MRS. F. DEAN SCHNACKE, pianist

Nocturne, Op. 27, No. 2 Chopin

Trois Poésies Chopin

Etude, Op. 25, No. 12 Chopin

Favors, courtesy of Anchor Hocking Glass Co., Lancaster, Ohio

8

8:30 p.m.

Mees Hall, Capital University

CONCERT

presented by

FEDERATED CLUBS OF GREATER COLUMBUS

Marguerite Heer Andrews, Chairman

I

The Columbus Music Teachers' Association

Twelve Concertos from *Two Books of Lessons for the Harpsichord* Domenico Scarlatti
(Photographed by special permission of the British Museum.) String Ensemble and Piano accompaniment realized from the figured bass by Mr. Strouse.

PAUL STROUSE, pianist

String Ensemble—Violins: Mrs. J. W. Riddle, Raymond Page; Viola: Mary Lane; Cellos: Stephen Lacey; Double Bass: Theron McClure

II

The Worthington Music Club

Rapunzel John Sacco
Laurie's Soliloquy, from The Tender Land Aaron Copland
David Weeps for Absalom David Diamond
Just Spring John Duke

LOUISE YOST McDONALD, soprano
Mrs. Herman Yost, accompanist

III

The Westerville Women's Music Club

Allegro, from Sonata in D Major, K. 448 Mozart
Waltzes, Op. 39 Brahms
Jamaican Rhumba Benjamin

MRS. CHARLES STOCKTON,
MRS. ROBERT BOHN
duo-pianists

IV

The Clintonville Music Study Club

Don Quichotte a Dulcinea Ravel
Chanson romanesque
Chanson épique
Chanson à boire
Sure on This Shining Night Barber
The Fountain Cafege
Meeting at Night—Parting in the Morning Cafege

CHARLES CROOK, baritone
Florence Cafege, accompanist

V

The Women's Music Club

Sinfonia to the Cantata, *We Thank Thee God* J. S. Bach
Sarabande Corelli
Roulade Seth Bingham
Estanze Jehan Alain

ELIZABETH WHILEY LANGE, organist

MUSIC CLUBS MAGAZINE

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Vice President



Mrs. Clifton J.
Muir,
S. E. Regional
Vice President



Mrs. Helen Crowe Snelling,
Western Regional Vice President



Mrs. Hazel Post Gillette,
Central Regional Vice President

VI

The Saturday Music Club

Toward the Unknown Region R. Vaughan Williams

DR. ELLIS E. SNYDER, director
Marguerite Heer Andrews, accompanist

Chorus—Sopranos: Charlotte Conaway, Venetia W. Hall, Catherine Long, Ruth Manahan, Anne McClure, Myrleann Newton, Mary Ogle, Jean Wilcox, Mary Ann Zerwick; Altos: Martha Bethel, Ruth Deeds, Venetia Francis, Juanita Hathaway, Myrtle Keith, Carol Marty, Opal Stauffer; Tenors: Wilson Bolom, Nick Gasbarro, Nason Oldham, Brent Stephens; Basses: Robert Gibson Jr., Gerald Gruber, Theodore Horst, Ralph McClure, Keith Newton, Sterling Smeltzer.

String Ensemble—Violins: Bessie Andrus, Ethel Ermattinger, Elizabeth Johnston, Etta Mae Sherman, Dorothy Weser; Viola: Edna Warner; Cellos: Rose Marie Messmer, Frances Rinehart.

CONVENTION EVENTS

FRIDAY, APRIL 26

"Ohio Day"

8:00 a.m.—5:00 p.m. Neil House
REGISTRATION
Mezzanine Foyer

8:30 a.m. Franklin County Veterans' Memorial Auditorium
300 West Broad St.

OFFICIAL OPENING OF THE CONVENTION

Assembly Hall

Mrs. Ronald Arthur Dougan, President, presiding
Call to order

Invocation: *Great Land of Mine* Mary Howe
Quartet, Broad Street Methodist Church
Gwendolyn Brooks, soprano; Carol Pierce, contralto; Ron Nocks, tenor; Kenneth Keller, bass; Marguerite Heer Andrews, accompanist.

Pledge of Allegiance to the Flag—led by Marion Corey Dyer, Past Ohio Regent, Daughters of the American Revolution

Federation Collect—Mrs. Freeman T. Eagleson, leader

We praise and thank Thee, Father, for the gift of music. Through us, as channels of Thy grace, may this blessed legacy be shared with all mankind.

Grant that we may exemplify in our own lives the harmony of Thy great purpose for us.

Give us magnitude of soul and such understanding hearts that we, who make music, may be as players upon rightly tuned instruments responding to Thy leading.

Let us with renewed consecration dedicate ourselves to the purpose of our Federation—to bring the spiritualizing force of music to the inner life of our nation. Open our minds that divine knowledge and wisdom may teach us how best to execute our pledge.

Federation Hymn—Dr. Hattie May Butterfield, leader
Mrs. Ernest Nelson, accompanist.

To Thee, our God, Creator, King,
To Thee our hymn of thanks we sing
Alleluia, Alleluia!
Thy boundless mercy crowns our days.
Thine be the need of joyful praise.
Alleluia! Alleluia, Alleluia, Alleluia!
Thy truth and patience make us know,
Toward Thy perfection let us grow,
Alleluia! Alleluia!

Thy providence our path has led,
By Thy good grace our souls are fed,
Alleluia, Alleluia, Alleluia, Alleluia!

Free stands our country, blessed by Thee,
Bless Thou our souls with liberty,
Alleluia! Alleluia!

From selfish pride oh set us free!
With single hearts to worship Thee,
Alleluia, Alleluia, Alleluia, Alleluia!

From careless deed and craven doubt,
Shield us, we pray, within, without,
Alleluia! Alleluia!

Blest are our lives and rich our dower,
Thine be the glory, Thine the power,
Alleluia, Alleluia, Alleluia, Alleluia!

On Thy strong arm Thy people lean,
Grant vision clear and purpose keen,
Alleluia! Alleluia!

Our lives to Thee we dedicate,
Thy truth to keep inviolate,
Alleluia, Alleluia, Alleluia, Alleluia!

Greetings:

Mrs. Ronald Arthur Dougan, National President

Mrs. S. Merritt Farmum, Northeastern Regional Vice President

Mrs. H. N. Edington, Great Lakes District President

Mrs. I. K. Saltsman, Ohio Federation of Music Clubs President

Response:

Mrs. C. Arthur Bullock, National Vice President

Presentation of Officials:

Parliamentarian, Mrs. Arthur Wilkinson
Marshall, Mr. Clifton J. Muir
Sergeant-at-Arms, Mrs. Robert W. Roberts

Roll Call:

Mrs. James A. Alexander, Recording Secretary

Announcement and Appointment of Official Convention Committees:

National Convention Committee, Credentials, Nominations, Elections, Convention Rules, Policy Resolutions, Courtesy Resolutions, Revisions.

Presentation of Official Convention Committees—Mrs. R. A. Herbruck, National Convention Chairman
Adoption of Official Convention Program by vote of the Assembly

Presentation of Local Convention Committees—Mrs. Harry A. Combs, Chairman

Presentation of Convention Rules—Mrs. Robert M. Fisher

Adoption of Convention Rules by vote of the Assembly
Report of the Sale of Admission Registrations—Mrs. C. Arthur Bullock, Chairman of Ticket Sales

Report of Credentials Committee—Mrs. Frank H. Freeto, Chairman

Convention Announcements—Mrs. James A. Alexander, Recording Secretary

9:30 a.m.

REPORTS OF NATIONAL OFFICERS

Mrs. Ronald Arthur Dougan, President

Mrs. C. Arthur Bullock, Vice President

Mrs. S. Merritt Farmum, Northeastern Regional Vice President

Mrs. Clifton J. Muir, Southeastern Regional Vice President

Mrs. Hazel Post Gillette, Central Regional Vice President

Mrs. Helen Crowe Snelling, Western Regional Vice President

Mrs. Frank H. Freeto, Treasurer

Mrs. James A. Alexander, Recording Secretary

Mrs. A. A. Coulth, Historian

The Biennial Convention Committee



Mrs. R. A. Herbruck, National Chairman and also National Corresponding Secretary



Mrs. Harry A. Comb, Local Chairman and Immediate Past President of Ohio



Mrs. Robert M. Fisher, Vice Chairman and Immediate Past Pres., Pa.



Mrs. Robert W. Roberts, Chmn. Board of Trustees, Foundation for Advancement of Music, and Convention Committee Member



Mrs. Gaillard B. Fuller, Local Vice Chmn. and Student Auditions Chmn.



Mrs. I. K. Saltsman, Official Hostess, and Chmn. Local Ticket Sales

Pictured with the Past National Presidents on page 7 is another prominent member of the Biennial Convention Committee, Mrs. Royden J. Keith of Chicago, current Chairman of Finance. Mrs. Keith served the Federation as its National President from 1947 to 1951.

Three other members of the Committee appear with the Officers on page 9. Mrs. C. Arthur Bullock, Pennsylvania, Nat'l Vice President and Season Ticket Chmn.; Mrs. Frank H. Freeto, Kansas, National Treasurer, and Mrs. S. Merritt Farnum, New York, N. E. Regional V. P.

REPORTS OF APPOINTIVE OFFICERS

Mrs. R. A. Herbruck, Corresponding Secretary
Mrs. Lewis J. Howell, Custodian of Insignia

SPECIAL REPORTS

Mrs. Charles H. Pascoe, Chairman, Past Presidents Assembly
Mrs. R. E. Wendland, Chairman, Council of District and State Presidents
Mrs. C. Henry Jaxtheimer, Coordinator of Departmental Activities

REPORT OF NOMINATING COMMITTEE

Mrs. C. Henry Jaxtheimer, Chairman

10:35 a.m.—11:35 a.m.

MUSICAL INTERLUDE

THE PRO ARTE TRIO

In residence at the University of Wisconsin
Rudolph Kolisch, violin
Lowell Creitz, violoncello
Gunnar Johansen, piano

Sonata No. 2 for Piano (1946) Roger Sessions
(played without pause)

Allegro con fuoco

Lento—Un poco più mosso—Tempo I

Misurato e pesante

Trio in B flat Major, Opus 99 Franz Schubert
Allegro moderato
Andante un poco mosso
Scherzo: Allegro
Rondo: Allegro vivace

11:35 a.m.—12:00 noon

MUSICAL INTERLUDE

THE OBERLIN COLLEGE CHOIR

Robert Fountain, director

Kyrie, from Mass in G Francis Poulenc
Why Art Thou So Heavy, O My Soul? Orlando Gibbons
Pater Noster Giuseppe Verdi
Hymn: Winds of Truth Bain Murray
O La, O Che Buon Eco Orlando di Lasso
O Musica Paul Peuerl
Were You There Arr. by H. T. Burleigh
Ride On, King Jesus Arr. by Edward Boatner
Steinway Piano, courtesy of Lyon & Healy, Inc.

12:00 noon

Recess

12:30 p.m.

Neil House

"OHIO LUNCHEON"

"String Crusade"

Grand Ballroom

Mrs. Ronald Arthur Dougan, presiding
Mrs. R. A. Herbruck and Mrs. Harry A. Combs, Masters of Ceremonies
Honorary Hostess, Mrs. John A. Hoffmann
Host, Ohio Federation of Music Clubs, Mrs. E. K. Saltzman, President
Local Hostess Club, The Symphony Club of Central Ohio, Mrs. Thomas D. Huntington, President

Invocation: Trios from Cantata,
Quest for God Ruth Bradley
GWENDOLYN WILSON, DOROTHY WILLIAMS,
MILICENT KEPKE

Tableau: Ohio, Mother of Presidents

Chairman, Mrs. Paul Minch

Narrator, Mrs. Richard Fluke

Mrs. William Henry Harrison—Mrs. Paul Struthers
(M. North Dist.) *Near the Lake*—Horn; Mrs. Guy Richards, accompanist

Mrs. Ulysses S. Grant—Mrs. Albert Gifford (S. East Dist.) *Dixie*—Emmet; Theodore Bennett, accompanist

Mrs. Rutherford B. Hayes—LeVerne Fisher (N. West Dist.) *Mountain Maid's Invitation*; Mrs. Charles Roth, accompanist

Mrs. Benjamin Harrison—Margaret Kommel (M. West Dist.) *Come Where My Love Lies Dreaming*—Foster; Geneva D. Fox, accompanist

Mrs. James A. Garfield—Mrs. Charles Reil (M. East Dist.) *Jeannie with the Light Brown Hair*—Foster
Mrs. William McKinley—Mrs. Mary Jane Griffin (N. East Dist.) *Lead Kindly Light*; Mrs. Grace Penniman, accompanist

Mrs. William Howard Taft—Helen Gerber Ramsdell (S. West Dist.) *Mon cœur s'ouvre à ta voix*—Saint-Saëns; Mary Risinger Ziegel, accompanist

Mrs. Warren G. Harding—Louise Yost McDonald (Central Dist.) *A Perfect Day*—Carrie Jacobs Bond; Louise Miller Yost, accompanist

Speaker: Dr. Thor Johnson—*Our Crusade for Strings*

Awards: Dr. Lena Milam, Chamber Music Chairman
Luncheon favors courtesy of Charles F. Kettering, Dayton, Ohio; The Ohio Thermometer Co., Springfield, Ohio, and the Fortnightly Musical Club; Violin Planters loaned by Jackson-Guldan Violin Makers, Columbus, Ohio; Apple Blossoms by courtesy of Ohio Apple Institute, Inc.

2:15 p.m.

JOHNNY APPLESEED, Choral Drama

by Eunice Lea Kettering
(NFMC Composition Award, 1943)

THE ASHLAND COLLEGE A CAPELLA CHOIR

Calvin Rogers, director

Elizabeth Pastor, pianist

Poem by N. Vachel Lindsay

Part I—*Over the Appalachian Barricade*

Part II—*The Indians Worship Him but He Hurries On*

Part III—*Johnny Appleseed's Old Age*

3:00 p.m.

MUSICAL INTERLUDE

EUDICE SHAPIRO, violinist

1937 Young Artist Winner

Paul Strouse, accompanist

Sonata in A Major Vivaldi
Prelude a Capriccio

Corrente

Giga

Sonata No. 3, *Ballade*, in one movement for violin alone Ysaye

Sonata for Violin and Piano Roy Harris
Fantasy

Dance of Spring

Melody

Toccata

Nigun Ernest Bloch
Polonaise Brilliant, D. Major Wieniawski

3:45 p.m.—4:15 p.m.

Forum—International Music Relations Department

Mr. and Mrs. R. H. Kendrick, Co-Chairmen

Mrs. Edwin A. Sullivan Representative to the United Nations

Miss Irma Howe, Music Distribution

Miss Grace Spofford, International Music



Left:
Mrs. R. E. Wendland,
Chmn. Dist. and State Presidents
Council



Right:
Mrs. C. Henry Jaxtheimer,
Coordinator



Mrs. Charles H. Pascoe,
Chmn. Past Pres. Assembly



Mrs. Nina P. Howell,
Custodian of Insignia



Mrs. A. A. Coul,
Historian



Mrs. Charles A. Pardee,
National Student Adviser



Mrs. Arthur Wilkinson,
Parliamentarian



Miss E. Marie Burdette,
National Junior Counselor

3:00 p.m.—5:00 p.m.

Deshler-Hilton Hotel

National Auditions—1957 Stillman Kelley Scholarship
Mrs. John H. Bateman, Chairman
(Closed to the Convention)

4:10 p.m.—4:40 p.m.

Neil House

MEETINGS OF THE FOUR
REGIONAL CONFERENCES
(concurrent)

Northeastern Region—Junior Ballroom
Mrs. S. Merritt Farnum, Vice President
Southeastern Region—Mezzanine, Parlor B
Mrs. Clifton J. Muir, Vice President
Central Region—Mezzanine, Room 4
Mrs. Hazel Post Gillette, Vice President
Western Region—Mezzanine, Room 5
Mrs. Helen Crowe Snelling, Vice President

4:40 p.m.—5:00 p.m.

MEETINGS OF THE FOURTEEN
NATIONAL DISTRICTS
(concurrent)

In District groups within above assigned rooms for Regional
Meetings—District Presidents, presiding

8:15 a.m.

Franklin County Veterans'
Memorial Auditorium

FORMAL OPENING OF THE CONVENTION
Mrs. Robert W. Roberts, Master of Ceremonies

Procession of States

Grand March—Columbus Symphony Youth Orchestra,
George Wilson, Conductor

Grand Marshal—Mr. Clifton J. Muir

Local Chairman—Mrs. Andre Gelpi

Escorts

Columbus Marine Air Reserves

Columbus Naval Air Station

Lockbourne Air Force Base

Color Guard from Columbus Naval Air Station

Fanfare of Trumpets from Columbus Symphony Orchestra

The Star Spangled Banner

Greetings

Mrs. Frank West, President, The Columbus Symphony
Orchestra Association

Responses

Mrs. Ronald Arthur Dougan, National President

Mrs. R. A. Herbruck, National Convention Chairman

Mrs. Harry A. Combs, Local Convention Chairman

Mrs. I. K. Saltsman, President, Ohio Federation of Music
Clubs

Introductions

Past National Presidents

The Honorable M. E. Sensenbrenner, Mayor of Columbus
Arthur G. Frank, Director, Columbus Convention Bureau

FIFTH SUBSCRIPTION CONCERT

THE COLUMBUS SYMPHONY ORCHESTRA
(sponsored by the Columbus Symphony Association)

EVAN WHALLON, conductor

CLAUDETTE SOREL, pianist

1951 Young Artist Winner

All-American Program

Jubilant Overture John La Montaine
(Premiere performance)

Ande Belle Ethel Glenn Hier
Piano Concerto No. 2 in D minor Edward MacDowell

Larghetto, calmato poco piu mosso

Presto gioco

Largo—molto allegro

Claudette Sorel, pianist

Intermission

Suite for Orchestra Peter Mennin
(Premiere performance)

Commissioned by the National Federation of Music Clubs,
1957

An American in Paris George Gershwin
Steinway piano, courtesy of Lyon & Healy, Inc.

SATURDAY, APRIL 27

8:00 a.m.—2:00 p.m.

Neil House

REGISTRATION

Mezzanine Foyer

YOUTH DAY

Hosts—The Juniors and Students of Ohio

Mrs. Henderson Herod, State Junior Counselor

Mrs. W. M. Garrigus, State Student Adviser

Mrs. P. B. Hummel, State Festival Chairman

Local Hostess Clubs

The Columbus Saturday Music Club, Mrs. Venetia Hall,
President

The Worthington Music Club, Mrs. Herman Yost, Presi-
dent

8:15 a.m.

Neil House

JUNIOR DIVISION—OPEN CONVENTION
MEETING

Grand Ballroom

Mrs. Ronald A. Dougan, President, presiding

Miss E. Marie Burdette, National Junior Counselor

Call to Order

Junior Collect, Musical Setting Olive F. Conway

LUTHERAN YOUNG PEOPLE'S CHOIR

Shelby, Ohio

Mrs. J. F. Wimans, director

Invocation: *Forest Voices* Eusebia Hunkins
(composed on two authentic Ojibway Indian themes)

SIX NOTE JUNIORS

Athens, Ohio

Nancy Hunkins, Barbara Corradini, Beverly Corradini,
Mollie Moore, Lee Ann Rose, Judy Stalder

Report, Miss E. Marie Burdette, National Junior Counselor

8:25 a.m.

Workshop

Junior Keynotes—Mrs. Phyllis L. Hanson, Editor

Club Rating—Mrs. Harley King, Chairman

Junior Festivals—Mrs. Ruth Burgess, Chairman

National Junior Projects—Mrs. W. Paul Benzing, Con-
ductor

Junior Opera—Mrs. J. Galen Spencer, Chairman

Junior Scrapbooks—Mrs. Vernon Mayberry, Chairman

8:45 a.m.—11:40 a.m.

JUNIOR PROGRAM

8:45 a.m.

NORTH HIGH SCHOOL SENIOR CHOIR

Columbus, Ohio

Miss Evelyn Ross, director

assisted by

THE NORTH HIGH SCHOOL BRASS ENSEMBLE

Lesli Susi, conductor

*Introduced by Mrs. Edward J. Colgan, Junior Choral
Chairman



Mrs. Naomi Reynolds, Cal., Bd. Member at Large, Audio-Visual Education Chmn.



Mrs. Floride Cox, Board Member at Large and Young Artist Auditions Chairman



Mrs. L. R. Dingus, Board Member at Large; Rural Music Chairman



Mrs. William H. Fluhr, Mont., Board Member at Large

Almighty God of Our Fathers Will James
Elijah Rock, traditional spiritual arr. by Jester Hairston
Christ Diedt No More Elizabeth Rhudy
 (Top-ranking Junior composition, 1956 Festivals)
Holy Lord God of Hosts Florence Jolly,
 arr. by Lara Hoggard

9:05 a.m.

BARBARA SHOOK, violinist
 Boise, Idaho

Stillman Kelley Scholarship Winner, 1956

Jacqueline Masters, accompanist

*Introduced by Mrs. John H. Bateman, Chairman, Stillman Kelley Scholarship

Scherzo Tarantelle Wieniawski
Romance, Op. 50 Beethoven
Eit Eht C. Griffith Bratt
 (Commissioned by the Idaho Federation of Music Clubs)

9:25 a.m.

CREATIVE MUSIC DEMONSTRATION

Mrs. Grace Newsom Cushman and Junior Composers Club

*Introduced by Mrs. J. V. Chandler, Junior Education Chairman

9:45 a.m.

RECITAL

Top-ranking Junior and Juvenile Original Compositions
 Junior Festivals, 1955 and 1956

Performed by the Composers or Unanimous Superior-Rating Juniors from the Ohio Festivals of 1956

*Introduced by Miss Marjorie Trotter, Junior Composers Chairman

Clatskanie Suite Gregory Hoyle
 1955 Juvenile Award (age 5, Seattle, Washington)
 Jane Fanning
 Wason Piano Club, Dayton, Ohio

Popcorn Song, piano duet Julie Adams
 1955 Juvenile Award (age 11, Lake Wales, Florida)
 Jane Fanning, George Purcell
 Wason Piano Club, Dayton, Ohio

Playing Tag Carolyn Luke
 1955 Juvenile 2nd Place (age 8, Bellevue, Washington)

Rondo Christopher Giunta
 (age 8, Pompton Lakes, N. J.)
 1956 Juvenile Special Mention and Three-Year Superior
 Patti Ritterspach
 Junior Composers, Marion, Ohio

Far Away Castles Sandra Hendrix
 (age 7, Decatur, Alabama)
 Top-ranking Juvenile and Gold Certificate, 1956
 The Composer

Russian Dance Lenore Spitzer
 Special Mention Jr. 1955 (age 13, Lancaster, Pa.)
 Jayne Phillips
 Gruss Piano Club, Youngstown, Ohio

Song, Emotional Flora Day Cushman
 1956 Gold Certificate (age 18, Baltimore, Md.)



Mrs. Fredrik Marin, Bd. Member at Large, Chmn. Education Dept. and various Education Comm's.



Mrs. Ernest Nelson, Okla., Board Member at Large and Leadership Training Chmn.



Mrs. H. E. Miller, Bd. Member, Alabama, and Ways and Means Chairman



Dr. Merle Montgomery, Board Member at Large; Summer Music Scholarships Chmn.



Dr. Hattie M. Butterfield,
Bd. Member, Ark.; American Choral Music Chairman



Miss Clara Tatley, Board Member, California; Special Memberships Chmn.



Mrs. W. Clay Merideth, Bd. Member, Colo.; also State Pres.



Miss Marie A. Hurley, Bd. Member, D. of C., Nat'l Legislation Chmn.

Song, *The Owl and the Pussy-Cat* Elizabeth Rhudy
1956 Gold Certificate (age 17, Baltimore, Md.)

Jay Reynolds

Jerry Maddox, accompanist

Juvenile Lecture Recital Club, Marion, Ohio

Reverie Mitzi Cumming
Special Jr. Award, 1956 (age 12, Ponca City, Okla.)

Scherzo, from *Sonatina* Thomas Wikman
Gold Certificate, 1955 (age 12, Muskegon, Mich.)

Patti Galloway

Juvenile Fortnightly Musical, Springfield, Ohio

Russian Dance Judy York
Gold Certificate, 1955 (age 14, Oklahoma City, Okla.)

Bob Volk

Capital University Junior, Columbus, Ohio

Suite, *Songs of Nokomis* Flora Day Cushman
Top-ranking Junior, 1955 (age 17, Baltimore, Md.)

Charlotte Strait

Bel Canto Junior Club, Columbus, Ohio

The composer as accompanist

Sonata in D Minor, first movement Franklin Fanning
1956 Gold Certificate (age 14, Dayton, Ohio)

The Composer

Song, *Magnificat* Ruth Young
Gold Certificate, 1956 (age 15, Baltimore, Md.)

Nancy Willis

Ashland Junior Music Club, Ashland, Ohio

Bob Desenberg, accompanist

10:20 a.m.

VONRODIK TRIO

Cleveland Institute of Music, Ward Davenny, director
Fortnightly Junior Music Club, Cleveland, Ohio

*Introduced by Mrs. Robert Ross, Chairman, Instrumental Group Activity

Trio, Op. 49, in D Minor Mendelssohn

Molto Allegro et agitato

Scherzo—Leggiero e vivace

Robert Strawn, violinist

Christopher von Baeyer, cellist

Richard Dupray, pianist

10:40 a.m.

THE IOWA CHORALEERS

Centerville, Iowa

Don Gunderson, director

Judy Van Noy, accompanist

*Introduced by Mrs. W. T. Lay, Junior Religious Education Chairman

Soft Music Enchanting W. A. Mozart

Lead Me Lord Samuel Wesley

Oh Come, Little Children J. A. P. Schulz

Florian's Song Benjamin Godard

When Over Sunlit Paths Carl Moeller

Chumba Brazilian Folk Song, arr. Harry R. Wilson

Robin Hood Carl Signman

The Deaf Old Woman Katherine K. Davis



Miss Martha Galt, Bd. Member, Ga., Reviewer for Music Clubs Magazine



Mrs. Ralph Comstock, Board Member representing Idaho



Mrs. Clair McTurnan, Board Member, Indiana, Keith Scholarship Chmn.



Mrs. John H. Abild, Bd. Member, Iowa, and Central Dist. President



Mrs. Luther Beene, Board Member, Louisiana



Mrs. Fred P. Stevens, Board Member, Maine



Phyllis Lations Hanson, Bd. Member, Mass.; Jr. Editor



Mrs. Vernon L. Venman, Board Member, Michigan

11:05 a.m.

WINFIELD KANSAS HIGH SCHOOL ORCHESTRA

Howard Halgedahl, director

Introduced by Miss E. Marie Burdette, National Junior Counselor

Prelude and Fugue in D Minor Handel-Kindler

Symphony No. 1 (Nordic) Hanson
II Andante

Transformation Music and End of Act I, from *Parsifal* Wagner

A Night on Bald Mountain Moussorgsky

*Introductions will represent reports of these Chairmen: Mohican Balloons from the Mohican Rubber Co., Ashland, Ohio.

11:40 a.m.

Recess

12:00 noon

Desdler Hilton Hotel

OPPORTUNITIES LUNCHEON

Ballroom

Mrs. Ronald A. Dougan, National President, presiding
Mrs. Charles A. Pardee, Miss E. Marie Burdette, Masters of Ceremonies

Hosts—Juvenile, Junior and Student Clubs of the Ohio Federation of Music Clubs

Local Hostess Clubs

The Columbus Saturday Music Club, Mrs. Venetta Hall, President

The Worthington Music Club, Mrs. Herman Yost, President



Mrs. O. R. Hamilton, Board Member, Minnesota



Mrs. Robert M. Ross, Bd. Member, Mississippi



Mrs. Edwin A. Duensing, Bd. Member, Missouri



Mrs. A. E. Staub, Bd. Member, N. M.; State President

APRIL, 1957

Grace Before Meat: *Thank You, God* Jean Demorest
3-part round Cage 9, Glen Ridge, N. J.)

Mrs. W. M. Garrigus, leader

Luncheon Speaker: David R. Robertson—Subject: "Why a Musical Career?"

Vocational Guidance Forum

Speakers: Dr. Joseph Maddy, Howard Whittaker, Dr. Edith M. Keller, Claudette Sorel, Audrey Torterolo, Nancy Meyer

Moderator: David R. Robertson

Copies of *Thank You, God*, courtesy of Lorenz Publishing Co., Dayton, Ohio

1:45 p.m.

Recess

2:15 p.m.—5:30 p.m.

Neil House

STUDENT DIVISION—OPEN CONVENTION MEETING

Grand Ballroom

Mrs. Ronald A. Dougan, President, presiding

Mrs. Charles A. Pardee, National Student Adviser

2:15 p.m.—2:35 p.m.

Reports of the Student Division

Opera—Mrs. Curran L. Jones

Scrapbook Awards—Mrs. Vernon S. Mayberry

Young Composers Contest—Mr. Elliot Weisgarber

Marie Morrisey Keith Scholarship—Mrs. Clair McTurnan



Mrs. Warren Knox, Board Member, New York, and Chmn. Extension Department



Mrs. Maurice Honigman, Bd. Member, N. C., and Foundation Trustee



Mrs. William Jones Cook, Bd. Member, Okla.; also By-Laws Revisions Chairman



Mrs. William S. Shaw, Bd. Member, North Dakota, and Council Vice Chairman

2:40 p.m.

**RECITAL
STUDENT AUDITIONS WINNERS OF 1957**
Introduced by Mrs. Gaillard B. Fuller, Chairman
assisted by

THE MacMURRAY COLLEGE CHOIR
Jacksonville, Illinois
Henry E. Busche, director

I

Student Auditions Winners in Keyboard Instruments,
Strings and Voice

II

<i>With a Voice of Singing</i>	Martin Shaw
<i>Adoremus te, Christe</i>	Orlando DiLasso
<i>How Excellent Thy Name</i>	Howard Hanson
<i>Sanctus, from Requiem Mass</i>	Antonin Dvorak
The Choir	
<i>I Hear a Harp</i>	Johannes Brahms
Elizabeth McHose, horn	
The Carolers	
<i>A Jubilant Song</i>	Norman Dello Joio
Laura Smith, soloist	
The Choir	

III

Marie Morrissey Keith Scholarship Winner
Peabody Scholarship Winner
Steinway piano, courtesy of Lyon & Healy, Inc.

4:15 p.m.

**VOCATIONAL GUIDANCE PLANNING COUNCIL
AND YOUTH INTEGRATION**

Howard Whittaker, Council Leader

Advisers Dr. Joseph Maddy, Dr. Edith Keller, Claudette Sorel, Mrs. Charles A. Pardee, Miss E. Marie Burdette, Mrs. R. E. Wendland, Dr. Hazel Post Gillette, Mrs. John Bateman, Dr. Merle Montgomery, Miss Ruth Ferry, Mrs. Arthur Ebbers

5:15 p.m.

Reports of Summer Music Camp Scholarships—Dr. Merle Montgomery, Chairman

Interlochen—Mrs. Russel Hussey, Chairman

Chautauqua—Mrs. Robert M. Fisher, Chairman

Transylvania—Mrs. G. Ernest Moore, Chairman

Inspiration Point—Miss Leta Mae Smith, Chairman

Junior Conservatory Camp—Mrs. Grace Cushman, Chairman

Oglebay Institute—Mrs. Brooks B. Evans, Chairman

Aspen Institute—Mrs. Charles Pascoe, Chairman

Berkshire Music Center—Mrs. L. K. Saltsman, Chairman

Kneisel Hall—Miss Marianne Kneisel, Chairman

Charles Ives Scholarship—Miss Marjorie Trotter, Chairman

Francis Rogers Scholarship—Dr. Montgomery

Meadowmount—Dr. Montgomery



Mrs. James L. Mc Ginnis, Board Member, Oregon



Miss Gertrude Caulfield, Board Member, R. I.



Mrs. John H. Bateman, Bd. Member, South Carolina



Mrs. Maurice M. Carpenter, Board Member, S. D.



Mrs. Frank A. Johnson
Board Member, Utah, and
Opera Study Chairman



Mrs. Hal Holt Peel, Bd.
Member; State Pres. Tenn.



Mrs. Brooks B. Evans,
Board Member, W. Va.



Mrs. W. Paul Benzinger,
Bd. Member, Wisconsin; Jr.
Projects Chairman

8:30 p.m.

Franklin County Veterans'
Memorial Auditorium

CONCERT

BLANCHE THEBOM, mezzo-soprano
William Hughes at the piano

I

<i>Adelaide</i>	Beethoven
<i>Der Kuss</i>	Beethoven
<i>Die Ehre Gottes aus der Natur</i>	Beethoven

II

<i>Morgen</i>	Richard Strauss
<i>Standchen</i>	Richard Strauss
<i>Ruhe, meine Seele</i>	Richard Strauss
<i>All mein Gedanken, mein Herz und mein Sin</i>	Richard Strauss
<i>Cecilia</i>	Richard Strauss

III

Three Arias from <i>Carmen</i>	Bizet
<i>Habanera</i>	
<i>Fate</i> (Card Scene)	

Intermission

IV

<i>Quando incise su quel marino</i> (Scene and Aria)	Bellini
<i>Dolente immagine di fille mia</i>	Bellini
<i>Al Amor</i>	Obradors
<i>Del Cabello mas astil</i>	Obradors
<i>Chiquitita la Nozta</i>	Obradors



Mrs. Sam M. Thompson, Bd.
Member, Wyo.; PPA Sec'y.



Mrs. Anne Mason Francis,
New England District Pres.



Mrs. Harley N. Edington,
Great Lakes District Pres.



Miss Christine Church,
Capitol District President

V

<i>Loeliest of Trees</i>	Celius Dougherty
<i>Declaration of Independence</i>	Celius Dougherty
<i>The K's</i>	Celius Dougherty
<i>Love in the Dictionary</i>	Celius Dougherty
<i>Song for Autumn</i>	Celius Dougherty

Management: S. Hurok

711 Fifth Avenue, New York 22, N. Y.

Steinway piano, courtesy of Lyon & Healy, Inc.

10:45 p.m.

RECEPTION HONORING MISS THEBOM

Junior Ballroom

(Admission by Convention Registration Card only)

Assisting Hostesses—Columbus Women's Music Club

Musical background by Jerry Gerard

Baldwin organ, courtesy of Summers & Son, Columbus, Ohio
Acknowledgement is made to the Gibbs Manufacturing Co.,
Canton, Ohio, for their contribution to the evening's program.

SUNDAY, APRIL 28

8:00 a.m.—10:00 a.m.

Neil House

REGISTRATION

Mezzanine Foyer

8:00 a.m.—10:30 a.m.

Neil House

BREAKFAST OF FAITHS

Grand Ballroom

(Open Meeting)



Mrs. Walter T. Swink, So.
Atlantic Dist. President



Mrs. Whayne Priest, Presi-
dent Dixie District



Mrs. Roger H. Gleason,
Northern Lights Dist. Pres.



Mrs. Ina Wooten Jones,
Lone Star District Pres.

Memorial Service conducted by Mrs. Charles H. Pascoe preceding the breakfast
Mrs. Ronald Arthur Dougan, President, presiding
Mrs. Robert M. Fisher and Mrs. Gaillard B. Fuller, Masters of Ceremonies

Hostesses:

Mrs. Roscoe Clark, Chairman, Sacred Music Department
Mrs. J. Kenneth Pfohl, Chairman, Hymn of the Month
Mrs. Ernest Nelson, Chairman, Leadership Training
Grace before Meat—Mrs. J. Kenneth Pfohl, Chaplain
Report of Sacred Music Department

9:15 a.m.

MUSIC OF THE FAITHS

Organ Prelude: *Seven Chorals* John Haussmann
No. 2 in G Minor
No. 3 in E Flat Major
No. 6 in D Minor
No. 7 in G Major

EDWARD G. MEAD, organist
F.A.G.O.

Invocation:

A Bell Call to Worship Pierny
The Doxology Old Hundredth
The God of Abraham Praise Yigael
When I Survey the Wondrous Cross Hamburg
(Hymn of the Month, April, 1957)
Rejoice, Ye Pure in Heart Marion

THE PILGRIM BELL CHOIR
First Congregational Church, Columbus
Edward John and Carol Helm, directors



Mrs. Glenn K. Rogers,
Rocky Mt. District Pres.



Mrs. Charles E. Black,
Pacific Northwest Dist. Pres.



Mrs. George Jackson,
State President, Alabama



Mrs. Ruth R. Corlies, Ari-
zona State Pres.

MUSIC OF THE JEWISH FAITH

THE ROMAN CATHOLIC CHURCH

Gregorian Chant in the Ecclesiastical Year
CATHOLIC BOY CHOIR
Sister Helene, O. P., director

THE PROTESTANT CHURCH

Christ lag in Todesbanden Johann Sebastian Bach
Now Jesus Christ, the Son of God
How fierce and dreadful was the strife
With grateful hearts we all are met
I Will Lift up Mine Eyes Leo Sowerby

Te Deum Joseph W. Clokey

TRINITY EPISCOPAL CHOIR

Wilbur Held, organist-director

Baldwin electronic organ, courtesy of Summers & Son, Columbus, Ohio

10:30 a.m.

Recess

11:00 a.m.

MORNING WORSHIP

Downtown churches of the various faiths

(Delegates are invited to attend these special services in the churches of their choice.)

*First Baptist—583 East Broad St.

**St. Joseph's Cathedral, Roman Catholic—212 East Broad St.



Mrs. Elmer H. Frazier,
Pres. Arkansas Federation



**Mrs. Henry Kanter, State
President, California**



Mrs. Raymond B. Newell,
State President, Conn.



**Earle C. Hughes, State
President, Delaware**

**Broad Street Christian Church—East Broad St. and 22nd St.
First Congregational Church—444 East Broad St.
Trinity Episcopal Church—East Broad and South Third Sts.
St. Paul's Episcopal Church—787 East Broad St.
**Trinity Lutheran—404 South Third St.
*Broad Street Methodist—495 East Broad St.
Broad Street Presbyterian—760 East Broad St.
First Church of Christ Scientist—457 East Broad St.
*Service at 10:45 a.m.
**Service at 10:30 a.m.
***Mass also at 6:00 and 7:00 a.m., 1:30 and 5:00 p.m.

12:30 p.m. Seneca Hotel
361 East Broad St.

FAMILY DINNER
**COUNCIL OF DISTRICT AND STATE
PRESIDENTS**

Ballroom

(A limited number of guests by advance reservation)
Mrs. R. E. Wendland, Council Chairman, presiding
Miss Agnes Fowler, Local Chairman
Invocation: *A Simple Grace* Laura Howell Norden
(Dedicated to the North Carolina Federation of
Music Clubs)
Mrs. C. F. Castanien, leader
Mrs. Hazel Post Gillette, accompanist
"Family Secrets"
Mrs. R. E. Heckaman, Mrs. Maurel Hunkins, Miss
Agnes Fowler



Mrs. Glenn W. Morrison,
State President, Fla.



**Mrs. M. J. Bowers, State
President, Georgia**



**Mrs. Dea Board, State
President, Idaho**



Mrs. Margaret Heinrich,
State President, Iowa

1:30 p.m.—2:45 p.m. Seneca Hotel

**CLOSED MEETING OF
COUNCIL OF DISTRICT AND STATE
PRESIDENTS**

Gold Room

Mrs. R. E. Wendland, presiding

2:00 p.m. and 4:15 p.m. Columbus Gallery of Fine Arts
480 East Broad St.

(concurrent with Patio Recital)

MINIATURE OPERA

The Little Theatre
presented by the Opera Department

Scenes from Bellini's *Norma*

Designed and produced by Jerry Floyd
(Lancaster, Ohio, and New York City)

Starring Maria Meneghini Callas
(in Angel Recordings)

Mr. Floyd, who is attending the Parsons School of Design
in New York, constructed a new stage, special scenery and
new puppets for this production. The heroine was modeled
after Mme. Callas and has received her approval.

2:00 p.m. and 4:15 p.m. Columbus Gallery of Fine Arts
(concurrent with Miniature Opera)
Recital in the Patio

BAROQUE ENSEMBLE

Concerto in A Minor for Two Violins — Vivaldi Nachez

Allegro

Larghetto

Allegro



Mrs. Liegh B. Freed, State Pres., Indiana



Mrs. Henry L. Porter, State Pres., Ill.



Mrs. O. H. Cunningham, State Pres., Kansas



Mrs. Rutherford Hoppe, State President, Ky.

A Division

HELEN RIDDLE, violin
 MARYA GIESY, violin
 GLORIAN THOMAS, harpsichord

EFRIM FRUCHTMAN, viola da gamba
 GLORIAN THOMAS, harpsichord

Cantata for Soprano: *Sweet Forgetting* ... Handel-Wasner
 HELEN ERFURT, soprano
 DONALD E. McGINNIS, flute
 GLORIAN THOMAS, harpsichord

Concerto for Clavier in F Minor J. S. Bach
 GLORIAN THOMAS, harpsichord
 MARYA GIESY, violin
 HELEN RIDDLE, violin
 MARY LANE, viola
 KENNETH WILLAMAN, cello

Note: Both performances of the Miniature Opera and the Baroque Ensemble are concurrent due to limited seating capacities.

3:00 p.m.

First Congregational Church
 444 East Broad St.

VESPER SERVICE

WILLIAM WATKINS, organist

Young Artist Winner, 1949

Sponsored by the Central Ohio Chapter of

The American Guild of Organists

Wilbur E. Held, Dean

assisted by

THE SIERRA SINGERS MALE CHORUS

of Reno, Nevada

Ladd Cropper, director



Mrs. Leslie D. Fain, State President, Louisiana



Mrs. Harold H. Nesbitt, State Pres., Maryland



Grace Warner Gulesian, State Pres., Mass.



Mrs. Gilbert Burrell, State Pres., Mich.

Prelude and Fugue in D J. S. Bach
Solemn Melody Walford Davies, arr. Rob Roy Perry
 Variations on *America* Charles Ives
 Flute Solo Thomas Arne
 Sketch in C Minor Schumann
Carillon Leo Sowerby
 Introduction, Passacaglia and Fugue Healey Willan
 William Watkins

Intermission

Outward Christian Soldiers Sullivan-Simeone-Waring
Give Me Your Tired, Your Poor ... Berlin Lazarus-Waring
Thanks Be to God O'Reilly-Dickson
Discovery Grieg
Come, Come Ye Saints Clayton-Cornwall
The Lord's Prayer Malotte

The Sierra Singers
 Ladd Cropper, director

4:30 p.m.

Columbus Gallery of Fine Arts

TEA

Honoring Young Artist Auditions Entrants

Sessions Room

(Open to Young Artist Entrants, National Officers and
 Auditions Committee only)

Mrs. Floride S. Cox, Young Artist Auditions National
 Chairman

Assisting Hostesses—Mrs. Charles H. Pasco, Mrs. Robert
 W. Roberts, Mrs. Sam M. Thompson

Local Hostess Club—The Columbus Music Teachers' Association, Mrs. Charles Justice, President



Mrs. Philip Eckman, State Pres., Minn.



Mrs. William E. Roberts, State Pres., Miss.



Mrs. H. A. Spradling, State Pres., Missouri



Mrs. Nelson Thorson, State Pres., Nebraska

8:00 p.m.

Franklin County Veterans' Memorial Auditorium

ORATORIO EVENING
CAPITAL UNIVERSITY CHAPEL CHOIR
of Columbus, Ohio
Dr. Ellis E. Snyder, director

CAPITAL UNIVERSITY CONSERVATORY
ORCHESTRA

Wilbur E. Crist, conductor
LOIS MARSHALL, soprano—Guest Artist
Weldon Kilburn, accompanist
NORMAN DELLO JOIO, narrator

I

Sing Ye to the Lord J. S. Bach
The Chapel Choir

II

So Shall the Lute and Harp Awake,
from *Judas Maccabaeus* George Frederick Handel
Hear Ye Israel, from Elijah Felix Mendelssohn
Let the Bright Seraphim
from *Samson* George Frederick Handel

Miss Marshall
Mr. Kilburn
Intermission

III

Song of Affirmation, Cantata for
Chorus and Orchestra Norman Dello Joio
(Commissioned for the First Centennial, Cornell College,
Mt. Vernon, Iowa—1953)

The Chapel Choir
The Conservatory Orchestra



Mrs. Warren E. Toner, State Pres., N. J.



Miss Gladys Mathew,
State President, New York



Mrs. Harry J. Shonts,
State Pres., N. C.



Mrs. Joseph B. Bridston,
State Pres., N. D.



Mrs. C. R. Ellsworth, State Pres., Okla.



Mrs. Mary L. Craig, State Pres., Oregon



Mrs. Lewis E. Young, State Pres., Pa.



Mrs. John J. McGreevy, State Pres., R. I.

9:15 a.m.—10:00 a.m.

REPORTS OF THE WESTERN REGION

Mrs. Helen Crowe Snelling, Vice President
Rocky Mountain District

Mrs. Glenn K. Rogers, District President
Wyoming—Mrs. P. E. Nelson
Colorado—Mrs. W. Clay Meredith
New Mexico—Mrs. A. E. Staub

National Parks District
Mrs. Eli Weston, District President
Idaho—Mrs. Bea Board
Montana—Mrs. H. B. Henricksen
Utah—Mrs. A. Eugene Christensen

Pacific Northwest District
Mrs. Charles E. Black, District President
Washington—Mrs. Frederick B. Cohen
Oregon—Mrs. Mary L. Craig

Golden West District
Mrs. Leigh B. Pearce, District President
California—Mrs. Henry Kanter
Arizona—Mrs. Ruth R. Corlies
Nevada—Mrs. Leslie Gray

10:00 a.m.—5:00 p.m. Neil House and Seneca Hotel

SEMI-FINALS

YOUNG ARTIST AUDITIONS

Mrs. Floride S. Cox, National Chairman, Young Artist Auditions

Mrs. Gaillard B. Fuller, Local Chairman

Mrs. Robert C. Williams, Young Artist Housing Chairman
Piano and String Quartet Auditions—Neil House, Ballroom
Voice and Strings Auditions—Seneca Hotel, Ballroom, 315 E. Broad Street

(concurrent)



Mrs. Henry A. Shuler, Jr., State Pres., S. C.



Mrs. W. N. Parmeter, State Pres., S. D.



Mrs. O. G. Satterlee, State Pres., Texas



Mrs. A. Eugene Christensen, State Pres., Utah

4:20 p.m.

REPORT OF ELECTIONS COMMITTEE

Junior Ballroom
Mrs. Paul Moss, Chairman
Board excused for Election of Officers

4:30 p.m.

**MEETING OF
NEWLY-ELECTED BOARD OF DIRECTORS**

Parlor B
Mrs. Ronald Arthur Dougan, presiding
Roll Call
Election of Officers

8:30 p.m.

Franklin County Veterans' Memorial Auditorium

CONCERT

THE PHILADELPHIA ORCHESTRA
EUGENE ORMANDY, conductor

(Sponsored by The Symphony Club of Central Ohio)
Overture to *Die Meistersinger von Nurnberg* — Wagner
Symphony No. 5 in B flat Major, Op. 100 — Prokofieff
Andante

Allegro marcato

Adagio

Allegro giocoso

Intermission

Epigraph Dello Joio

Suite No. 2 from the Ballet, *Daphnis and Chloe* Ravel

ASCAP MUSIC

...the music of America . . . has been created for more than forty years by the skilled professional music men and women whose performance rights are represented by the Society. These music people have created a repertory that covers every phase of our musical literature. And this prime ingredient of our nation's vast entertainment industry is readily available through a single ASCAP license.



THE AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, New York



Mrs. Dean M. Dunwody,
State Pres., Va.



The Hudson Studio
Mrs. Frederick B. Cohen,
State Pres., Wash.



Miss Jeannette C. Sayre,
State Pres., W. Va.



Mrs. A. A. Mellentine,
State Pres., Wisconsin

Daybreak
Pantomime
General Dance

10:30 p.m.

Deshler-Hilton Hotel

LOBBY SING

D. Merrill Davis, leader
Katharine Mc Gill accompanist

TUESDAY, APRIL 30

8:00 a.m.—2:00 p.m.

Neil House

REGISTRATION

Mezzanine

9:00 a.m.—5:00 p.m.

Franklin County Veterans' Memorial Auditorium

FINALS

YOUNG ARTIST AUDITIONS

Conference Hall

Mrs. Floride S. Cox, National Chairman

9:00 a.m.—12:30 p.m.—Piano and Strings

1:00 p.m.—4:30 p.m.—Voice

8:15 a.m.

Neil House

OPEN CONVENTION MEETING

Ballroom

Mrs. Ronald A. Dougan, presiding

Invocation: *Prayer for Guidance* Mabel Daniels
(Adapted from *The Tree and the Image*)

MRS. VIRGINIA WALKER BONE, soprano
Marcella Cooksey, accompanist

Business

9:00 a.m.—9:50 a.m.



Mrs. Edwin A. Sullivan,
Representative to the
United Nations



Mrs. P. E. Nelson, State
Pres., Wyoming



Mrs. Blant Burford, Chair-
man Publicity Dept.



Mrs. Roscoe Clark, Chair-
man Sacred Music Dept.
and Hymnology Committee

REPORTS OF THE CENTRAL REGION

Mrs. Hazel Post Gillette, Vice President

Central District

Mrs. John H. Abild, District President
Illinois—Mrs. Henry L. Porter
Iowa—Mrs. Margaret Heinrich
Wisconsin—Mrs. A. A. Mellentine

Southwest District

Mrs. Tyree G. Newbill, District President
Missouri—Mrs. Harry A. Spradling
Kansas—Mrs. O. H. Cunningham
Arkansas—Mrs. Elmer Frazier

Northern Lights District

Mrs. Roger H. Gleason, District President
North Dakota—Mrs. J. B. Bridston
South Dakota—Mrs. W. N. Parmeter
Minnesota—Mrs. P. F. Eckman
Nebraska—Mrs. Nelson T. Thorson

Lone Star District

Mrs. Ina Wootten Jones, District President
Texas—Mrs. O. G. Satterlee
Oklahoma—Mrs. C. R. Ellsworth

9:50 a.m.—10:30 a.m.

FINANCE FORUM

Mrs. C. Arthur Bullock, Moderator

Mrs. Royden James Keith, Chairman, Finance Department

Mrs. Ronald Arthur Dougan, Investment Committee

Mrs. Frank H. Freeto, National Treasurer

Mrs. Robert W. Roberts, Foundation for the Advancement
of Music

Mrs. H. E. Miller, Ways and Means Committee

Mrs. R. E. Wendland, Indoctrination Ceremony

Mrs. Henry L. Porter, Cent-able Discussion Flip-Chart

Mrs. C. Arthur Bullock, Budget Committee



Photo by Sedge Le Blang
Miss Quaintance Eaton,
Chmn. Opera Department



Dr. Lena Milam, Chairman
American and Student
Chamber Music; V. C. String
Crusade



Mrs. J. Kenneth Pfohl,
National Chaplain; Hymn-
of-the-Month Chairman



Dr. Marion Rous, Chairman
Adult Music Education

10:30 a.m.

REPORT OF REVISIONS COMMITTEE

Mrs. William Jones Cook, Chairman

10:40 a.m.—12:00 noon

Business

12:30 p.m.

Deshler Hilton Hotel
ACHIEVEMENT LUNCHEON
Ballroom

Honoring Special and Life Members

Mrs. Ronald Arthur Dougan, presiding

Mrs. C. Arthur Bullock and Mrs. Frank H. Freeto, Masters of Ceremonies

Host—Michigan Federation of Music Clubs, Mrs. Gilbert Burrell, President

Local Hostess Club—The Hanby Music Club of Westerville, Mrs. Forrest Becker, President

Invocation: *We Give Thee Thanks* Doris A. Paul
Septet from

LANSING MATINEE MUSICALE CHORUS

Patricia Riple, Evelyn Rhoades, Rio Brouwer, Gladys Barker, Nell Freeland, Adeline Martin, Doris A. Paul
Carol Broughton, accompanist

Miss Clara Tatley, Chairman, Special Memberships

Mrs. Warren Knox, Chairman, Extension Department
Presentation of Special Members and Extension Awards

2:10 p.m.

MUSICAL INTERLUDE

THE DOW CHEMICAL CO. MADRIGAL SINGERS

Midland, Michigan

Theodore Vosburgh, director

<i>He Is Good and Handsome</i>	Passereau
<i>Fair Maid, Thy Loveliness</i>	Hassler
<i>Fire, Fire, My Heart</i>	Morley
<i>Make Haste, Ye Lovers</i>	
..... (first performance)	Norman Kimmell
<i>Winter and Spring</i>	Borowski
<i>Flow Gently, Sweet Afton</i>	arr. Frank Cunkle
<i>Ain't-a that Good News!</i>	arr. R. J. Hughes
<i>Poor Wayfaring Stranger</i>	arr. Jackson Gatwood

Theodore Vosburgh, tenor

<i>If I but Knew</i>	Joseph W. Clokey
<i>Oh, Dear! What Can the Matter Be?</i>	arr. Gail Kubik
Favors courtesy of Oldsmobile, Pontiac, Chevrolet and Buick Divisions of General Motors, and The Ford Motor Car Co. Table decorations by Mrs. Robert Daley, Fenton, Michigan.	

2:30 p.m.

EXTENSION DEPARTMENT WORKSHOP

Mrs. Warren Knox, Chairman

Mrs. E. Marie Burdette, Junior Extension

Mrs. Charles A. Pardee, Student Extension

Miss Clara Tatley, Special Memberships

Mrs. Ernest Nelson, Choir Extension



Mrs. Frank W. Coolidge,
Vice Chairman, Senior Club
Rating



Mrs. E. L. Summer, Senior
Club Rating Chmn.



Mrs. L. L. Browning, Vice
Chairman, Sr. Club Rating



Dr. Hazel B. Morgan, Chair-
man Editorial Board, Music
Clubs Magazine



Miss Leta Mae Smith, Inspiration Point Scholarship Chairman



Mrs. Morton Hull Starr, Folk Music Chairman



Mr. A. J. Fletcher, Grass Roots Opera Chairman



Mrs. A. Stuart Carpenter, Magazine Subscriptions Chairman

3:00 p.m.

Intermission

3:10 p.m.—3:20 p.m.

THE MUSICIANS CLUB OF AMERICA
Dr. Bertha Foster

3:20 p.m.—4:00 p.m.

DOCUMENTARY FILM
NBC-TV OPERA

Presented by Charles Polacheck

Introduced by Miss Quaintance Eaton, Chairman, Opera Department

4:00 p.m.

Recess

4:00 p.m.—4:30 p.m.

Neil House

Mezzanine, Parlor B
Past Presidents Assembly Workshop
Mrs. Charles H. Pascoe, Chairman

4:30 p.m.—5:15 p.m.

Deshler Hilton Hotel

CONSULTANT WORKSHOPS
(concurrent)

Student Division—Parlors H and I, Tower—
Mrs. Charles A. Pardoe, Adviser

Junior Division—Yellow Room, Main Building—
Miss E. Marie Burdette, Counselor

6:00 p.m.

NEIL HOUSE
HONORS DINNER
Ballroom

Neil House

Mrs. Ronald Arthur Dougan, presiding

Mrs. Royden James Keith and Mrs. Harley N. Edington,
Masters of Ceremonies

Host—Indiana Federation of Music Clubs, Mrs. Leigh B.
Freed, President

Local Hostess Club—Westerville Women's Music Club,
Mrs. John Zeech, President

Invocation: *Chorale* Hazel Derssery Gronert
QUARTET, INDIANOLA METHODIST CHURCH
Miss Gertrude Schneider, organist-director

Mildred John, soprano; Martha Bethel, contralto;
Clayton Stettner, tenor; Neil Schleicher, bass

7:00 p.m.

PRESENTATION OF HONORS AND CITATIONS
Mrs. Robert M. Fisher, Chairman

7:40 p.m.

BALLET INTERLUDE
THE JORDAN BALLET

Dancers under the direction of Eileen Poston

Piano accompaniment, Lucille Cron

Fiancee's Dance, from *Swan Lake* Ballet Tschaikowsky
Celia Turner, Margot Starr, Dottie Lambeth, Belle
Romaine, Karen Turner, Janet Mc Dermott
Dermott

French Sailor Dance Milhaud
Stuart Dunsmore



Mrs. Charles R. Wilkin,
Chairman Music in Home
and Community



Mrs. A. P. Petersen, Chair-
man of Music in Hospitals



Mrs. Frederic Libke, Chair-
man Music in Schools and
Colleges



Mrs. M. Cedric Dowling,
Chairman Nat'l Music
Week



**Mrs. G. Ernest Moore, Chmn.
Transylvania Scholarship**



**Mrs. Curran L. Jones,
Student Opera Chairman**



**Dr. Howard Hanson, Chmn.
Student Vocational Guidance**



**Mrs. Edward J. Colgan, Jr.
Choral Music Chmn.**

Polish Mazurka Scharwenka
 Suanne Shirley, Carolyn Bourff, David Rechlin
Hungarian Dance No. 6 Brahms
 Celia Turner
Pizzicato Polka Strauss
 Margot Starr
Bridal Dance, from *Coppelia* Ballet Delibes
 Roberta Waite, Stuart Dunsmore

Intermission

Highland Fling arr. Cron
 Dottie Lambeth, Celia Turner, Margot Starr,
 Elaine Thomas, Nathalie Watson, Roberta Waite

Strathspey and Reel Traditional
 Celia Turner, Dottie Lambeth, Margot Starr, Nathalie Watson

Sword Dance, from *Brigadoon* Loewe
 Stuart Dunsmore, Celia Turner, Margot Starr,
 Elaine Thomas, Roberta Waite

Osage Paintee (American Indian Dance of Greeting) Gruen
 David Rechlin

Polka Arensky
 Suanne Shirley, Belle Romaine, Margot Starr, Celia Turner

Maple sugar samples courtesy of Richards Maple Products Co., Chardon, Ohio

8:00 p.m.
 Recess

8:30 p.m. Hartman Theatre
 79 East State St.

AN EVENING OF OPERA

Two Chamber Operas
 presented by the Opera Department.
 Quaintance Eaton, Chairman

Sponsored by the Firestone Tire and Rubber Co., Akron, Ohio

MIRANDA AND THE DARK YOUNG MAN

Elie Siegmeister

Libretto by Edward Eager

Commissioned by the Pennsylvania Federation of Music Clubs, first performance, Hartt Opera-Theatre Guild, Hartford, Connecticut, May 9, 1956

Tonight's performance by courtesy of

HARTT COLLEGE OF MUSIC

Dr. Moshe Paranov, director

Setting by Dr. Elemer Nagy, lent by Dr. Nagy and the Hartt College

Musical Director, Dr. Moshe Paranov

Stage Director, Dr. Elemer Nagy

Cast

<i>Miranda</i> Margaret Schelin
<i>Her Father</i> Richard Park
<i>Aunt Nan</i> Clara Malizia
<i>The Dark Young Man</i> William Fitzgibbons
<i>The Fair Young Man</i> Skip Balthaser*
<i>The Middle-aged Man</i> Jerry Gryber*

*Member Columbus Independent Players

Time: About the turn of the century

Place: Miranda's Home

Synopsis: An imaginative young lady of seventeen, with the aid of her aunt, develops a plan to demolish the wall of protection with which a stern father has surrounded her. At various times, the father is falsely informed of alleged indiscretions committed by a dark young man who frequently passes by. The young man, repeatedly the innocent victim of the father's indignation, finally decides to investigate the source of the difficulty, with quite charming results.

Intermission



**Miss Marjorie Trotter,
Junior Composers Chmn.**



**Mrs. Harley King, Jr. Club
Rating Chairman**



**Mrs. J. V. Chandler, Jr.
Education Chairman**



**Mrs. Ruth Burgess,
Junior Festivals Chairman**



Mrs. John Galen Spencer,
Junior Opera Chairman



Mrs. Milton H. Petzold,
Nat'l Pres. Delta Omicron



Mrs. P. Raymond Wilson,
Nat'l Pres. Mu Phi Epsilon



Mrs. James G. Kirk, Nat'l
Pres. Sigma Alpha Iota

THE COLUMBUS LYRIC THEATRE GROUP
presents

THE CLOAK (IL TABARRO)

Giacomo Puccini

English translation by Charlotte Gaines
Musical Director, Charlotte Gaines
Stage Director, Patricia Gaines
Rehearsal Pianist, Ellen Robin
Stage Manager, Adrian Page
Guest Conductor, Wilbur Crist

Cast

Michele, Skipper of the Barge	John Shelton
Luigi, Longshoreman	Paul Morris
Talpa, Longshoreman	Norman Millard
Tinta, Longshoreman	Earl Gentile
Giorgetta, Wife of Michele	Jane Reedy
Song Pedlar	Richard McClure
La Frugola, Wife of Talpa	Doris Lunsford
Two Lovers	Terry Cromwell, Beverly Kane
Midinettes	Mary Kay Terry, Harriet Boror, June Leftwich, Elaine Wolf, Beverly Kane
Longshoremen	Norman Millard, Robert Guy, Rocca LaTorre, Stanley Robin

The scene is a river-going barge, moored at a bend of the Seine River in Paris, where cargo is being unloaded. Michele and Giorgetta live on the barge. Time is the early Twentieth Century.

WEDNESDAY, MAY 1

8:00 a.m.—12:00 noon Neil House

REGISTRATION
Mezzanine Foyer

8:00 a.m. Neil House

COFFEE KLATSCH
Mezzanine Foyer

8:30 a.m.—11:00 a.m. Neil House

OPEN CONVENTION MEETING
Ballroom

Mrs. Ronald A. Dougan, presiding
Invocation: *Let Us Sing unto the Lord* Vera Eakin
Duet, Mr. and Mrs. Raymond Gibbs

Mrs. T. Liston Fultz, accompanist

Business Session

10:00 a.m.—10:55 a.m.

REPORTS OF THE SOUTHEASTERN REGION
Mrs. Clifton J. Muir, Vice President

Capitol District

Miss Christine Church, District President
District of Columbia—Mr. James Restrup
Delaware—Mr. Earle C. Hughes
Maryland—Mrs. Harold H. Nesbitt
Virginia—Mrs. Dean M. Dunwody
West Virginia—Miss Jeannette Sayre

South Atlantic District

Mrs. W. T. Swink, District President
North Carolina—Mrs. Harry Shonts
South Carolina—Mrs. Henry A. Shuler, Jr.
Georgia—Mrs. M. J. Bowers
Florida—Mrs. Glenn W. Morrison

Dixie District

Mrs. Whayne Priest, District President
Kentucky—Mrs. Rutherford Hoppe
Mississippi—Mrs. William E. Roberts
Tennessee—Mrs. Hal Holt Peel
Alabama—Mrs. George Jackson
Louisiana—Mrs. Leslie D. Fain

11:00 a.m.

Report of Opera Study, Mrs. Frank A. Johnson, Chairman

11:05 a.m.

EDUCATION DEPARTMENT WORKSHOP
Mrs. Fredrik Marin, Chairman

Speaker: Richard B. Hull, Director of Radio and TV
Broadcasting, WOSU, "Opportunities for Education
Through Radio and Television"

Dr. Marion Rous, Adult Music Education

Mrs. Naomi Reynolds, Audio-Visual Education

Mrs. Charles Wilkin, Music in Home and Community

Mr. Herbert Nonneman, Music in Recreation and Industry

Mrs. Frederic Libke, Music in Schools and Colleges

Mrs. Leonidas Dingus, Rural Music

Mrs. Fredrik Marin, Program Building

12:05 p.m.

Recess

12:45 p.m.

Ohio State University
Student Union Building
North High St. at 13th Ave.

AMERICAN MUSIC LUNCHEON
Ballroom

Mrs. Ronald Arthur Dougan, presiding

Mrs. S. Merritt Farnum and Mrs. Robert W. Roberts,
Masters of Ceremonies

Mrs. Ada Holding Miller, National Chairman, American Music Department
 Local Hostess Club—The Columbus Symphony Orchestra Association, Mrs. Frank West, President
 Invocation: *Prayer for Song* Gena Branscombe
 SAINT MARY OF THE SPRINGS ACADEMY GIRLS' GLEE CLUB
 Sister Helene, O. P., director
 Mary Ann McGovern, accompanist

1:45 p.m.

REPORT OF 1957
 PARADE OF AMERICAN MUSIC
 PRESENTATION OF AWARDS

Mrs. Ada Holding Miller, Chairman

2:15 p.m.—3:00 p.m.

AMERICAN MUSIC FORUM

Mrs. Ada Holding Miller, moderator
 Mr. Norman Nadel—"Our American Music and the American Audience"
 Dr. Hattie May Butterfield—"Choral Music Today"
 Mr. John Tasker Howard—"Fifty Years of American Music"
 Mr. Paul Cunningham—"The Composer"
 Cheese samples courtesy of the State of Wisconsin Department of Agriculture.

3:00 p.m.

Intermission

3:15 p.m.—4:15 p.m. Mershon Auditorium
 North High St. at 15th Ave.

RECITAL OF AMERICAN MUSIC
 THE OHIO STATE UNIVERSITY SYMPHONIC CHOIR
 Louis H. Diercks, director
 assisted by
 The Ohio State University Brass Choir
 William Kearns, director
 and
 The Ohio State University Little Orchestra
 William Poland, conductor

in a program of works written by former students and faculty members of the Ohio State University

Psalm 93 Alvin King
 Psalm 47 Alvin King

Mr. King is a former member of the Symphonic Choir (1941-42). He is currently teaching music at the State College, Fayetteville, Arkansas.

Kyrie Eleison (Mass for voices) Frederick Wells
 Mr. Wells is a former member of the Symphonic Choir (1950-52). He is now a student at the Episcopal Theological Seminary, Cambridge, Massachusetts.

The Pater of the Cannon Louis Diercks

The Dying Swan Louis Diercks

A Creed (first performance) Norman Phelps

This work was written especially for this event by Dr. Phelps, who is Head of the Theory Department, as well as the Graduate Department of the School of Music of the Ohio State University. The text was written by Paul Buckley, Symphonic Choir (1946-49) as a creed for the choir to live by.

Noon: Amagansett Beach

(first performance) Lee Shackson
 Mr. Shackson received his B. Sc. in Education and Master of Arts at this University. This composition was presented in partial fulfillment of requirements for the Ph. D. degree. Mr. Shackson is now head of the Department of Music at Otterbein College, Westerville, Ohio. The poem is by John Hall Sheelock, from *Poems Old and New*, copyright 1956, by Charles Scribner's Sons, by courtesy of the publisher.

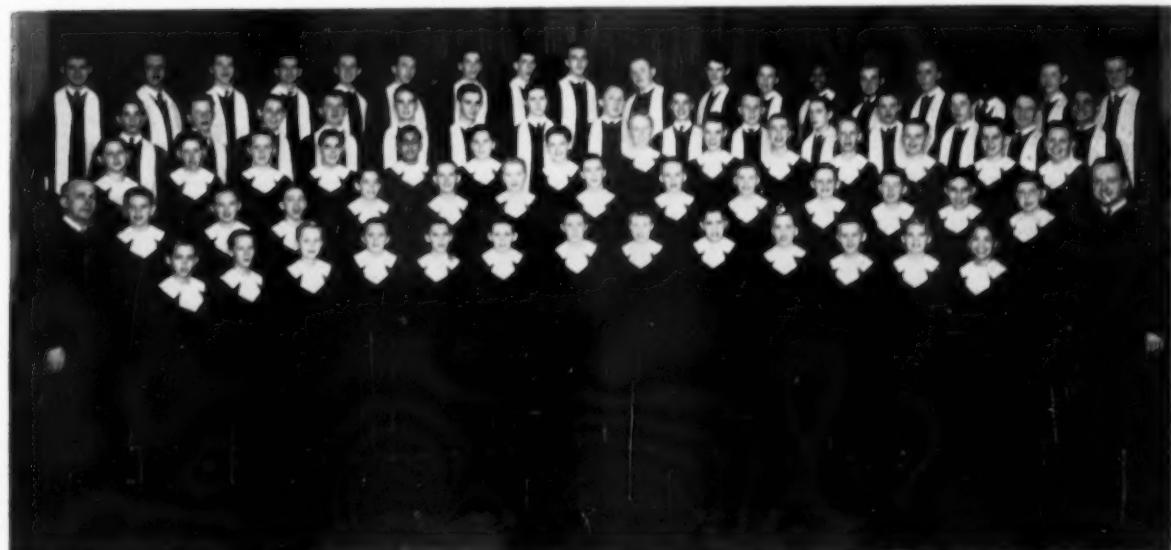
3:55 p.m.

DOCUMENTARY FILM
 THE AMERICAN SOCIETY OF COMPOSERS,
 AUTHORS AND PUBLISHERS (ASCAP)

Presentation arranged by Richard Frohlich

4:20 p.m.

Recess



The Dayton Boys' Choir, one of the most famous of Ohio's musical youth groups, which will take part in the program at the closing banquet on May 3



Peter Mennin, whose Federation-commissioned symphonic work will be premiered April 26, the opening night of the convention.



Eunice Lea Kettering, a Federation prize-winner in the 40's, whose winning work, *Johnny Appleseed*, will be heard April 26



Elie Siegmeister, whose Pennsylvania Federation-commissioned opera *Miranda and the Dark Young Man* is scheduled April 30

4:30 p.m.—5:30 p.m. Wesley Foundation
Student Center, 8216th Avenue

TEA HONORING MEMBERS OF PAST PRESIDENTS ASSEMBLY

(For members of Past Presidents Assembly in good standing only)

Mrs. Charles H. Pascoe, Chairman, presiding

Mrs. Robert W. Roberts, Vice Chairman

Mrs. Sam M. Thompson, Secretary

Local Hostess Club—Clintonville Music Study Club, Mrs. James Bennett, President

Special program arranged by Mrs. Pascoe

8:00 p.m. Franklin County Veterans' Memorial Auditorium

CONCERT

presenting

1957 YOUNG ARTIST AUDITION WINNERS

(Printed programs to be distributed at the hall)
Mrs. Floride S. Cox, Chairman

Report of Young Artist Presentation Chairman, Mrs. R. E. Wendland

Sponsors for this program: The Ohio Oil Co., Findlay, Ohio
Steinway piano, courtesy Lyon & Healy, Inc.

10:30 p.m.

RECEPTION FOR WINNERS AND JUDGES OF 1957 YOUNG ARTIST AUDITIONS

Memorial Room

Chairman, Mrs. George Marshal Martin

Hosts—Life Members of the Ohio Federation of Music Clubs

Local Hostess Club—The Columbus Chapter of the American Society of Arts and Letters, Mrs. R. L. Shook, President

THURSDAY, MAY 2

8:00 a.m.—11:00 a.m.

Neil House

REGISTRATION

Mezzanine

A DAY OF TOURS

(by chartered Greyhound Bus)

TOUR NO. 1 (College Tour)

9:00 a.m.

Leave Hotels:

Neil House—High Street Entrance

Deshler Hilton—Broad Street Entrance



The Ashland College Choir, which will be heard in the Kettering choral drama; to the right its director, Calvin Rogers

9:30 a.m.

Capital University
East Main St., at Drexel Ave.

RECITAL

Mees Hall

<i>Impromptu</i> , Opus 36	Chopin
<i>Hungarian Rhapsody</i>	Liszt
David Burke, pianist	
String Quartet, Opus 3, No. 5	Haydn
Allegro moderato	
Jean Marshall, violin	
Jerry Melmed, violin	
Judy Ansel, viola	
Helen Taylor, cello	
<i>Kyrie Eleison</i>	Lotti
<i>Vere Languores Nostros</i>	Lotti
<i>Were You There?</i>	arr. Richard Johnston
<i>O Sing Your Song</i>	Noble Cain
<i>Holiday for Strings</i>	David Rose
Capital University Women's Chorus	
Richard Johnston, director	
Lawreta List, accompanist	

11:15 a.m.

Denison University
Granville, Ohio

RECITAL

Sweazy Chapel

<i>Grief</i>	Dvorak
<i>The Maiden in the Wood</i>	Dvorak
<i>Amo, Amas, I Love a Lass</i>	Anonymous (1764)
<i>Tutti venite armati</i>	Gastoldi (1556-1622)
<i>Last Words of David</i>	Randall Thompson
Denison University Men's Glee Club	
Dr. Karl H. Eschman, director	
John Dudley, accompanist	
<i>Homage to Razet</i>	Rudolph Frost
<i>Impromptu Caprice</i>	Pierne
Mrs. Dulcie Barlow, harpist	
<i>Sous la dome</i> , from <i>Lakme</i>	Delibes
<i>Oh, Black Swan</i> , from <i>The Medium</i>	Menotti
Sue Jordan, Loretta Mullikin	
John Dudley, accompanist	
<i>Fantasy and Fugue</i> in G Minor	Bach
Brayton Stark, organist	

12:30 p.m.

Granville, Ohio

LUNCHEON

Mrs. Brayton Stark, Chairman

Hostess Clubs—

Granville Women's Music Club, Mrs. Edson Rupp, President; Student Club of Denison University, Miss Suzanne Hill, President
(concurrent luncheons—groups assigned)

Luncheon No. 1—Granville Inn	
Mrs. Edson Rupp, Chairman	
Invocation: <i>Motto</i>	Frances McCollin
Luncheon No. 2—First Baptist Church	
Mrs. W. Geer Spencer, Chairman	
Invocation: <i>We Praise Thee, We Thank Thee</i>	Ruth Taylor Magney
Luncheon No. 3—Centenary Methodist Church	
Mrs. E. Lloyd Morrison, Chairman	
Invocation: <i>Grace</i>	Bessie W. Pfohl
Luncheon No. 4—First Presbyterian Church	
Mrs. James W. Remmle, Chairman	
Invocation: <i>Motto</i>	Frances McCollin
Luncheon No. 5—St. Luke's Episcopal Church	
Mrs. Horace King, Chairman	

APRIL, 1957

The Baroque Ensemble

The Baroque Ensemble, one of the hostess city's most interesting music groups, which will entertain April 28. L. to r. are Helen Riddle, violin; Glorian Thomas, harpsichord; Marya Giesy, violin. Right is soprano soloist Helen Erturt.

Invocation: *We Praise Thee, We Thank Thee*

Ruth Taylor Magney

1:45 p.m.

Re-load buses

2:45 p.m.

Otterbein College
Westerville, Ohio

CHAMBER OPERA

Cowan Hall

TODAY'S THE DAY
by James Montgomery
Robert Hohn, director
Frieda Myers, accompanist
John Lloyd, stage manager

Cast

David Reynolds, a business man	Dennis Gustin
Cecilia Thomas, his secretary	Patty Satterfield
Paul Evans, traveling man	Robert Burt
Clara Howard, a secretary	Sheila Mason
Gertrude Reynolds, David's wife	Laura Herrick
Benny, the office boy	John Lloyd

Time: the present

Scene: Mr. Reynold's outer office

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ALLEN L. McHOSE, DIRECTOR OF SUMMER SESSION

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EDWARD H. EALEY
Director of Admissions

EASTMAN SCHOOL OF MUSIC
ROCHESTER 4, NEW YORK

3:45 p.m.

Re-load buses

4:30 p.m.

Ohio Wesleyan University
Delaware, Ohio

RECITAL
Gray Chapel

M. Durufle

Requiem

Verdi

Te Deum

Earl George

Songs of Innocence

Ohio Wesleyan University A Cappella Choir

Ohio Wesleyan Trinity Choir

Ohio Wesleyan Men's and Women's Glee Clubs

University Symphony Orchestra

Mary K. Hall, organist

Charles Thompson, director of the orchestra
Rexford Keller, director

5:45 p.m.

Re-load buses

6:30 p.m.

Holiday Hill
Radnor Road, Delaware, Ohio

PICNIC SUPPER

Mrs. Romine Hamilton, Chairman

Hosts—Mr. and Mrs. John Rowlands, Mr. and Mrs. Lynn Rohrbaugh

Hostess Clubs—

Delaware Women's Music Club, Mrs. Richard Gay, President

Delaware Studio Club, Mrs. William Gross, President

7:45 p.m.

AN EVENING OF FOLK MUSIC AND RECREATION

Mrs. Morton Hull Starr, National Chairman

Recital of Ohio Folk Music

ANNE GRIMES

Leaders of Folk Recreation—John Rowlands, Lynn Rohrbaugh

9:15 p.m.

Re-load buses

10:15 p.m.

Arrive at hotel

Favors for picnic supper, courtesy Mr. and Mrs. Lynn Rohrbaugh

TOUR NO. 2 (Hospital Tour)

Visiting Chillicothe Veterans Administration Hospital, Chillicothe, Ohio

Chief of Special Services, R. L. Downing

Mrs. A. P. Petersen, National Chairman, Music in Hospitals

Mrs. L. C. McGinley, State Chairman, Music in Hospitals

8:45 a.m.

Leave Hotels:

Neil House—High Street Entrance

Deshler-Hilton—Broad Street Entrance

10:30 a.m.

Arrive at Chillicothe V.A. Hospital

10:45 a.m.

Introduction to the Hospital

12:00 noon

Luncheon

1:00 p.m.

Organized Tours of Facilities
Music Therapy Demonstration

2:15 p.m.

Recital, arranged by Mrs. T. Lyston Fultz, OFMC Music in Hospitals Chairman, Chillicothe area

3:00 p.m.

Question and Answer Period
Dr. H. H. Boits, Staff Manager, presiding

3:30 p.m.

Re-load buses

4:45 p.m.

Arrive at hotels

Korn Kurls samples, courtesy of Adams Corporation, Beloit, Wisconsin

TOUR NO. 3 (Industrial Tour)

Especially arranged for the gentlemen. Reservations and information at Convention Registration Desk by 12:00 noon Tuesday, April 30.

10:30 a.m.

Deshler-Hilton Hotel

BOOK REVIEW

Parlors 10-11, Tower

Diaries of Moscheles—Friendships from Beethoven through Liszt

reviewed by Paul Strouse

Presented by the Columbus Music Teachers' Association

MUSIC CLUBS MAGAZINE

FRIDAY, MAY 3

7:00 a.m. Deshler-Hilton Hotel

EARLY-RISERS BREAKFAST

Sky Room, Tower Building
(Reservations limited in number)

8:00 a.m. Deshler-Hilton Hotel

BREAKFAST

Sky Room, Tower Building
(Reservations limited in number)

Invocation: *Exult in Glory* Lillian Anne Miller
ANN SHEETS MCCLURE, soprano
Dorothy Wilson Kinsey, accompanist

8:00 a.m.—9:00 a.m. Deshler-Hilton Hotel

PARLIAMENTARY DRILL

Parlors 10, 11, 12, Tower Building
Mrs. Arthur Wilkinson, Parliamentarian

9:10 a.m.—12:00 noon Neil House

OPEN CONVENTION MEETING
Ballroom

Mrs. Ronald Arthur Dougan, presiding
Invocation: *With Happy Voices* Gladys Fisher
Betty Rea, Martha Hutchison,
Martha Smyre, Barbara Strunk
Margaret Kummel, accompanist

Wittenberg School of Music, Springfield, Ohio

9:10 a.m.

Business Session

10:20 a.m.

Report of Grass Roots Opera—Mr. A. J. Fletcher, Chairman
Report of Music in Hospitals—Mrs. A. P. Petersen, Chairman

10:30 a.m.—11:15 a.m.

REPORTS OF THE NORTHEASTERN REGION

Mrs. S. Merritt Farnum, Vice President

New England District

Mrs. Anne Mason Francis, District President
Maine—Mrs. Harold Merrill
New Hampshire—Mr. Norman M. Leavitt
Vermont—Mrs. Walter S. Fenton
Massachusetts—Mrs. Moses H. Gulesian
Rhode Island—Mrs. John J. McGreevy
Connecticut—Mrs. Raymond B. Newell

Liberty District

Mrs. James A. Aikens, District President
New York—Miss Gladys Mathew
Pennsylvania—Mrs. Lewis E. Young
New Jersey—Mrs. Warren E. Toner

Great Lakes District

Mrs. H. N. Edington, District President
Indiana—Mrs. Leigh Bradford Freed
Michigan—Mrs. Gilbert Burrell
Ohio—Mrs. I. K. Saltsman

11:15 a.m.—12:00 noon

PUBLICITY AND PUBLICATIONS FORUM

"Publicity in a Musical-Changing World"

Mrs. Blant Burford, Chairman, Publicity Department
Mr. Ralph L. F. McCombs, Business Manager, Columbus
Symphony Orchestra

Publicity Awards—Mrs. Burford

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Reports—

Helen Havener, Publicity Director
 Anne Hull, Publications Committee Chairman
 Mrs. A. Stuart Carpenter, Magazine Subscription Chairman
 Dr. Hazel B. Morgan, Chairman Editorial Board

12:00 noon

Intermission

12:30 p.m.—2:30 p.m.

Deshler-Hilton Hotel

SORORITY LUNCHEONS

Delta Omicron—Yellow Room
 Ruth Porter, Columbus Alumnae Chapter President
 Mu Phi Epsilon—East Foyer
 Gloria Thomas, Columbus Alumnae Chapter President
 Phi Beta—Room 1212
 Mrs. Arvin Striker, Columbus Alumnae Chapter President
 Sigma Alpha Iota—Ballroom
 Mrs. W. M. Edmister, Mrs. E. Guernsey, Chairmen

3:00 p.m.—4:30 p.m.

Neil House

RECITAL
 Grand Ballroom
 RICHARD CASS, pianist
 1953 Young Artist Winner

MILES NEKOOLNY, bass baritone
 1955 Young Artist Winner

I

Two Sonatas Scarlatti
 Ballade in F Major, Opus 38 Chopin
 Two Etudes Chopin

Mr. Cass

II

Ritrovo Bellozza Handel
 Si, tra i ceppi Handel

O Wusst ich doch den Weg Zurück Brahms
 Botshaft Brahms

Mr. Nekolny

III

Sonata in E Flat Major, Op. 81 Beethoven

Les Adieux: Adagio, Allegro

L'Absence: Andante espressivo

Le Retour: Vivacissime

Mr. Cass

IV

Nemico della Patria, from *Andrea Chenier* Giordano

Prologue, from *I Pagliacci* Leoncavallo

Mr. Nekolny

V

Three Fantasies William Bergsma

Prelude and Fugue in F

(premiere performance) Richard Cass

Toccata, Opus 11 Prokofieff

Mr. Cass

VI

Reconciliation Debussy

Serenade Poulenc

Music I Heard with You R. Hageman

White Horses of the Sea Elinor Remick Warren

Mr. Nekolny

Accompanist for Mr. Nekolny, Ruth Glasby

4:30 p.m.

Intermission

4:40 p.m.—5:15 p.m.

Neil House

CLOSING BUSINESS SESSION

Parlor B

Mrs. Ronald Arthur Dougan, presiding

Unfinished Business



The Sierra Singers, first Nevada group ever to have appeared at a Biennial Convention of the Federation, who will participate in the vesper service Sunday, April 28, at which William Watkins, 1949 organ winner, will play.

New Business
Policy Resolutions
Courtesy Resolutions
Final Report of Credentials Committee
Invitation for 1959 Convention
Formal Closing of Convention

6:45 p.m. Neil House
SIXTIETH ANNIVERSARY FORMAL BANQUET
 Grand Ballroom
 "Light and Flight for Music's Might"
 Mrs. Ronald Arthur Dougan, President, Master of Ceremonies
 Mrs. L. K. Saltsman, Official Hostess
 Local Hostess Club—Columbus Women's Music Club, Mrs. Melville Frank, President
 Mrs. Freeman T. Eagleton, Hostess Chairman
 Invocation: *God Be Merciful* Glad Robinson Youse
 GORDON ALMSTEAD, bass-baritone
 Tilden Wells, accompanist
 Grace Before Meat: Dr. Lee C. Moorehead
 Presentation of Newly-Elected Officers and Guests of Honor
 Speaker: Dr. Rudolph Ganz, "Music for All Ages"
RECITAL.

I
DAYTON BOYS' CHOIR
 S. Norman Park, director
 George H. Zimmerman, accompanist

<i>This Is My Country</i>	Jacobs
<i>Sixteen Tons</i>	Travis
<i>The Woodchuck Song</i>	Mann-Weiss
<i>Rock a My Soul</i>	Spiritual
Treble Ensemble	
<i>Home Sweet Home around the World</i>	Lorenz
<i>Song of the Vagabonds</i>	Frind
<i>Beautiful Dreamer</i>	Foster
Male Ensemble	
<i>The Happy Wanderer</i>	Moller
<i>America, Our Heritage</i>	Steele

II
 JEAN GEIS, pianist
 1949 Young Artist Winner

<i>Suite for Piano</i>	James Randall
March	
Lullaby	
Variations	
Rest	
Motion	
Rococo	
From Song to Dance	
Dance	

(First Prize, Young Composers Contest, 1954)

Sonata in F# Major, Opus 78 Beethoven
Isolamey Balakirew
 This recital sponsored by the F. A. Seiberling Family, Akron, Ohio

III
 PAULA ZWANE, soprano
 Eugene Rankin at the piano
 Four lyrical satires by Edward Ballantine
Sal Mio Letto di Dolor
Come Out My Love
Les Nuages
Die Blume Licht die Nachtigal
 Opera Satires
 "Madame Allegando"

POST-CONVENTION EVENTS

SATURDAY, MAY 4

9:00 a.m.—12:00 noon Neil House

CLOSED MEETING OF BOARD OF DIRECTORS

Parlor B

2:00 p.m.—5:00 p.m. Neil House

CLOSED MEETING OF BOARD OF DIRECTORS

Parlor B

8:00 p.m. Neil House

EXECUTIVE COMMITTEE MEETING

President's Suite 731-2-3



THURSDAY, APRIL 25

BUSINESS SESSIONS OF THE OHIO FEDERATION OF MUSIC CLUBS

8:30 a.m.—12:00 noon Deshler-Hilton Hotel

Registration—OFMC Board Members and Delegates—
 Ballroom Floor, Foyer. No fee for those registered at
 National Convention. Fee for others, \$1.00

9:30 a.m.—12:00 noon Deshler-Hilton Hotel

Closed Meeting, Board of Directors, OFMC—Hall of Mirrors

Closed Meeting, Ohio Council of District and State Presidents—Room 4212

12:30 p.m. Deshler-Hilton Hotel

LUNCHEON

Ballroom

Mrs. L. K. Saltsman, President, Ohio Federation of Music Clubs, presiding

Mrs. Ronald A. Dougan, President, National Federation of Music Clubs

Invocation: *Grant to Us Thy Peace* Edward G. Mead

JANETTE FENHOLT, soprano

Florence Cafego, accompanist

(Open to all State and National Members)



The Dow Chemical Co. Madrigal Singers of Midland, Michigan, to be heard on April 30

COLUMBIA ARTISTS MANAGEMENT INC.

Sopranos

PIERRETTE ALARIE
LICIA ALBANESE
MIMI BENZELL
BEVERLY BOWER
CHRISTINE CARDILLO
NADINE CONNER
PHYLLIS CURTIN
LISA DELLA CASA
GLORIA DAVY
SARAMAE ENDICH
EILEEN FARRELL
SARAH FLEMING
LEYLA GENCER
BARBARA GIBSON
THERESA GREENE
HILDE GUEDEN
EWAN HARRBRECHT
SENA JURINAC
HEIDI KRAILE
GLORIA LIND
AASE LOEBERG
ELAINE MALBIN
LOIS MARSHALL
DOROTHY MAYNOR
ANNA MOFFO
LILY PONS
LEONTYNE PRICE
IRMGARD SEEFRIED
ELEANOR STEBER
ANTONIETTA STELLA
POLYNA STOSKA
TERESA STICH-RANDALL
RENATA TEBALDI
DOROTHY WARENSKJOLD
CAMILLA WILLIAMS
DOLORES WILSON
FRANCES YEEND

Mezzo-Sopranos

FRANCES BIBLE
JANE HOBSON
MARTHA LIPTON
MARY McMURRAY
NAN MERRIMAN
MILDRED MILLER
RISE STEVENS
GLADYS SWARTHOUT

Contraltos

MAUREEN FORRESTER
ELENA NIKOLAIIDI
CAROL SMITH

Harpist

MILDRED DILLING

Violist

WILLIAM PRIMROSE (58-59) ZVI ZEITLIN

Tenors

JUSSI BJOERLING
JOHN CARTER
EUGENE CONLEY
JON CRAIN
ALBERT DA COSTA
DONALD DICKSON
CHARLES KULLMAN
MARIO LANZA
DAVID LLOYD
JOHN McCOLLUM
LEOPOLD SIMONEAU
BRIAN SULLIVAN
RICHARD TUCKER

Baritones

SESTO BRUSCANTINI
WALTER CASSEL
TODD DUNCAN
IGOR GORIN
ROBERT KIRKHAM
GEORGE LONDON
MAC MORGAN
GERARD SOUZAY
EDWIN STEFFE
THOMAS L. THOMAS
THEODOR UPPMAN
WILLIAM WARFIELD
LAWRENCE WINTERS

Bass-Baritones

LORENZO ALVARY
JAN RUBES
NORMAN SCOTT
CESARE SIEPI
KENNETH SMITH
YI-KWEI SZE
GIORGIO TOZZI

Violinists

DAVID ABEL
GIOCONDA DA VITO
MISCHA ELMAN
ZINO FRANCESCATTI
ERIC FRIEDMAN
CARROLL GLENN
SZYMON GOLDBERG
HEIFETZ
JOHANNA MARTZY
MENUHIN
ERICA MORINI
MICHAEL RABIN
ROBERT RUDIE
SCHNEIDERHAN
BERL SENOFSKY
TOSSY SPIVAKOVSKY
ROMAN TOTENBERG
CAMILA WICKS

Pianists

GEZA ANDA
CLAUDIO ARRAU
STANLEY BABIN
PAUL BADURA-SKODA
JOSEPH BATTISTA
JORGE BOLET
ALEXANDER BRAHLOWSKY
JEAN CASADESUS
ROBERT CASADESUS
RICHARD CASS
VAN CLIBURN
CLIFFORD CURZON (58-59)
RAY DUDLEY
RUDOLF FIRKUSNY
LEON FLEISHER
VERA FRANCESCHI
HERMAN GODES
GARY GRAFFMAN
CLARA HASKIL
NICOLE HENRIOT (58-59)
NATALIE HINDERAS
EUGENE ISTOMIN
BYRON JANIS
GRANT JOHANNESSEN
LOUIS KENTNER
THEODORE LETTVIN
EUGENE LIST
MALCUZYNSKI (58-59)
OZAN MARSH
LEONARD PENNARIO
NATALIE RYSHNA
SANROMA
RUDOLF SERKIN
ALEC TEMPLETON

Two-Pianos

GOLD and FIZDALE
ERNEST
and MILES MAUNEY
PARSONS and POOLE
ALFRED
and HERBERT TELTSCHIK
VRONSKY and BABIN
WHITTEMORE and LOWE

Cellists

EDMUND KURTZ
LEONARD ROSE

Joint Recitals

ROBERT
and GABY CASSADESUS
EUGENE LIST and
CARROLL GLENN
Piano and Violin
DAVID and MARIA LLOYD
Tenor and Violinist
IRMGARD SEEFRIED and
SCHNEIDERHAN
In Special Program
LEOPOLD SIMONEAU and
PIERRETTE ALARIE
Tenor and Soprano

Instrumental Ensembles

ALMA TRIO

Adolph Baller, Pianist
Gabor Rejto, Cellist
Maurice Wilk, Violinist

THE ANGELAIRES

Harp Quintet

BEAUX ARTS TRIO

Daniel Gulev, Violin
Bernard Greenhouse, Cello
Menaham Pressler, Piano

FESTIVAL QUARTET

Victor Babin, Piano
Seymon Goldberg, Violin
William Primrose, Viola
Nikolai Graudan, Cello

GOTHAM CONCERT TRIO

Violin, Cello, Piano

PAGANINI QUARTET

Henri Temianka, Violin
Gustave Rosseli, Violin
Charles Fouldart, Viola
Lucien LaPorte, Cello

RUDIE SYMPHONETTE

Robert Rudie, Conductor
11 instrumentalists with 3 soloists

TOTENBERG INSTRUMENTAL ENSEMBLE

(9 Persons)

Vocal Ensembles

FRANCES ARCHER and BEVERLY GILE

International Songs and Ballads

THE CAROLERS TRIO

Jane Wilson, Soprano
Jonathan Wilson, Tenor
Eric Carlson, Bass
and Pianist

THE CONCERTMEN

Edmond Karlsud, Bass Soloist
(10 Persons)

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with Soprano, Tenor and Baritone soloists and Narrator. A concert version of LA TRAVIATA in English. In costume and with special scenic effects.

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Robert Simpson, First Tenor
Thomas Edwards, Second Tenor
Laurance Bogue, Baritone
Edward Ansara, Bass
and Pianist

TUCSON ARIZONA BOYS CHORUS

Eduardo Caso, Founder-Director

Dance

BALLET and BALLADS

Emily Frankel and Mark Ryder,
Dance Duo and Will Holt, Tenor
and Guitarist

THE JOFFREY THEATRE BALLET

Company including 8 dancers

LOLA MONTES and her SPANISH DANCERS

7 Dancers with Pianist

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Company of 100

KARL ANCERL, Conductor

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di

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ROYAL DANISH BALLET

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under artistic direction of Inge Sand and
Robert Zeller.

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HARRY JOHN BROWN, Conductor
Orchestra of 22.

Program includes Unfinished Symphony,
Nutcracker Suite plus music of Vienna,
Paris and Broadway 1956.

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from Coast to Coast

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VRONSKY & BABIN, Duo Pianists
FAYE EMERSON, Narrator

Fourth Triumphant Return!

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"The joy of singing truly expressed!"

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EUGENE LIST, Pianist

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Program includes concerti of Torelli,
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CAPT. JULIUS HERRMANN, Conductor

Singing Boys and Girls from the Vienna
Woods Grinzing Schrammeln Ensemble
(Waltzing Strings) with Zither

Soloists: HEDY FASSLER, Soprano
ERWIN V. GROSS, Tenor
Company of 65 Jan. to April 1958

American Debut Fall 1957

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company of 11 in exciting new
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and his Trio

Company of 8 including ensemble of
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excursion through the wonders of jazz. Produced by Peter Dean and
Robert Altfield.

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Company of 55

LEONARD DE PAUR, Conductor

Mixed Chorus—Orchestra—Leading Soloists

JOSEPH LIEBLING AND THE MASTER SINGERS

Joseph Liebling conducts an a cappella
chorus of 20 in programs drawn from
the rich repertoire of classic and
contemporary choral works.

Fall Tour—Oct.—Nov., 1957

Headquarters: 113 West 57th Street, New York 19, N.Y.



Representatives of the federated clubs of Greater Columbus, who have served as members of the Planning Committee for the National Convention. L. to r., front row, Mrs. James McDonald, Clintonville Music Study Club; Mrs. R. F. Martin, Westerville, president of the Central District of the Ohio Federation; Mrs. Charles Justice, Columbus Music Teachers Association; Mrs. H. D. Bercow, Westerville Women's Music Club. Back row, l. to r.; Mrs. Clarence Werum, Columbus Chapter, National Society of Arts and Letters; Mrs. Venetia Hall, Saturday Music Club; Mrs. Thomas Huntington, Symphony Club of Central Ohio; Mrs. S. H. Yost, Worthington Music Club; Mrs. Clarence Sims, Columbus Women's Music Club; Mrs. Floyd Gibson, Westerville Hanby Music Club.

1:30 p.m.

PROGRAM

Presented by Ohio's Summer Music Camp Scholarship Winners

Kol Nidrei Max Bruch

Prelude, from *Suite Incienne* Henry Hadley

ROBERT TAYLOR, cellist

(Winner, OFMC Scholarship, National Music Camp, 1956)
Mrs. Homer Taylor, accompanist

Impromptu-Humoresque Gliere
Jabberwocky Harold L. Walters

DENNIS WILLIAMS, bassoon

(Winner, OFMC Scholarship, National Music Camp, 1956)
Mrs. Henderson Herod, accompanist

Concerto No. IV in D Minor Vieuxtemps
Andante
Moderato

Sonata for Violin and Piano Fuschia Hunkins
Larghetto

Obertaxi Mazurka Wierawski

NANCY HUNKINS, violin

(Winner, OFMC Scholarship, National Music Camp, 1956)
Mrs. Maurel Hunkins, accompanist

Two Part Inventions J. S. Bach
No. 8 in F Major
No. 11 in G Minor

Three Part Inventions J. S. Bach
No. 12 in A Major

No. 13 in A Minor

Two Part Inventions Paul Creston
No. 1 and No. 4 from *Five Two Part Inventions*

HELEN SIEMENS, piano

(Winner, NFMC Scholarship, Chautauqua Institution, 1956, presented by OFMC in memory of Mrs. F. A. Z. Kunkler)

From *The Harvest at Bethlehem* Richard T. Gore
Sing to the Lord with Thanksgiving

Blessed Is the Nation

Wind in the Trees Karl McDonald

The Fire Came Down Robert Elmore

Selections from Broadway Shows of 1956-57
Funny, Most Happy Fella, My Fair Lady

THE GIRLS' CHORUS OF THE COLLEGE OF WOOSTER

Eve Roine Richmond, director

Anne Mayer, accompanist

Nana Newberry, assistant accompanist

Steinway Piano courtesy of Lyon & Healy, Inc.

3:00 p.m.—4:30 p.m. Deshler-Hilton Hotel

Open Business Meeting, Ohio Federation of Music Clubs—
Balroom

Mrs. L. K. Saltsman, presiding

MUSIC CLUBS MAGAZINE

Talent for Our Opera Evening



Dr. Moshe Paranov, (left), musical director of Elie Siegmeister's *Miranda and the Dark Young Man*, to be presented April 30 by the Hartt College Opera-Theatre; and, (right), Dr. Elemer Nagy, stage director and scenic designer of the production

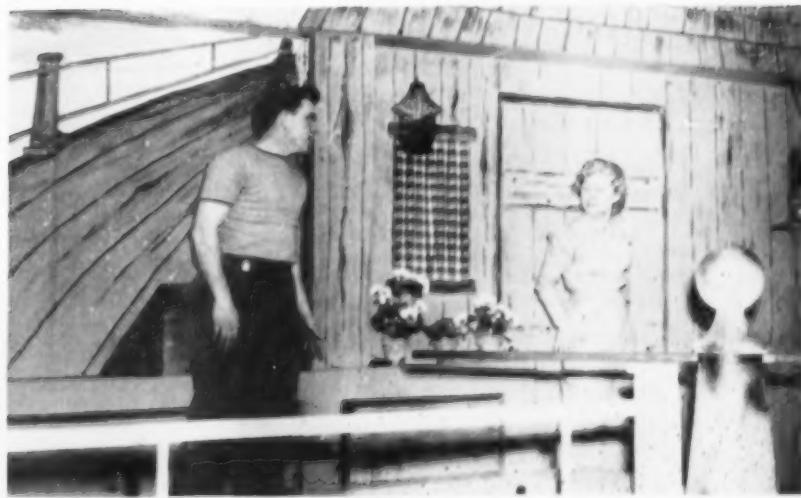


Clara Malizia, cast as Aunt Nan in the Opera-Theatre production

Margaret Schelin, r., soprano, who has the title role in the opera



Richard Park, who will appear as the father of Miranda



Guest conductor Wilbur E. Crist and members of the Columbus Lyric Theatre troupe in a production of Puccini's *The Cloak (Il Tabarro)*. Depicted is a scene in which the stevedore, in love with the skipper's wife, keeps a rendezvous with her in her cabin.



Lois Marshall, Toronto-born soprano, now internationally famous, who will be the soloist on "Oratorio Evening," April 28

BLANCHE THEBOM

APPROPRIATELY Blanche Thebom, mezzo soprano, who is one of the major artists to be presented at the convention, is Ohio-born. A native of Canton and an employee of a Canton business man before she was "discovered" by Sol Hurok, she made her New York debut under the impresario's sponsorship in 1944, and scored such an immediate success that within a year she was debuting for a second time at the Metropolitan Opera House as Fricka in *Die Walkure*, a performance that rated ecstatic reviews from major critics.

Since that eventful evening Miss Thebom has become one of the most scintillating stars in the entire opera firmament, singing leading roles in German, Italian, French and Russian opera, not only at the Metropolitan, but in San Francisco, at the Frankfurt State Opera in Germany, the Royal Opera in Stockholm, where her initial performance evoked a record-breaking 45 curtain calls, and with other leading opera companies in this country and abroad. Her success in the appearances in Stockholm was crowned by the presentation of the Order of Vasa by Queen Louise of Sweden.

Whether she is interpreting Wagner's heroic goddesses or sultry Delilah, regal Amneris in *Aida* or the passionate Carmen, Miss Thebom is equally at home in her role. Also she is what amounts to a rara avis among operatic prima donnas, an accomplished concert artist. She has likewise appeared as soloist with leading orchestras, one of the most noteworthy of these performances having been in the world premiere of *Medea* by the Philadelphia Orchestra, a dramatic cantata written especially for her by the distinguished composer, Ernst Krenek. In this, Stravinsky's 75th year, when there will be much stress on his works, it is interesting to note that she created the role of Baba, the Bearded Lady, in the Metropolitan Opera's American premiere of Stravinsky's *Rake's Progress*. Miss Thebom will be welcomed with enthusiasm to her native Ohio, and a reception will be given for her after her solo recital on April 27.

LOIS MARSHALL

Like many another who has attained widespread concert

Biographical Notes on Introducing

fame, Lois Marshall, Canadian-born soprano, achieved her initial vocal triumph in the United States as a Naumburg Award winner at a debut recital in New York's Town Hall in December of 1952. But hers was no ordinary debut. Even that initial appearance prompted the critic of the New York *Herald-Tribune* to write "she is one of the most superb singers this reviewer has ever heard." If this judgment needed corroborating, the corroboration came almost immediately when Arturo Toscanini selected her to sing the soprano role in his gala concert and RCA-Victor recording of Beethoven's *Missa Solemnis*. There, in her first rehearsal, the maestro moved from a "Brava" at the outset of her performance to a "Bravissima" at the end.

In the years between these sensational "firsts," Lois Marshall's career has grown with breath-taking rapidity. She has been featured on the leading concert courses of the country and as soloist with the great orchestras—the New York Philharmonic-Symphony, the Philadelphia Orchestra, Boston Symphony, Los Angeles Philharmonic, Chicago Symphony, San Francisco Symphony, Cincinnati Symphony and the National Symphony in Washington, among others.

The Toronto-born soprano has achieved her present reputation only through the most rigorous and systematic training. Stricken with polio at the age of two, she was eight before she was able to go to school. Much of her time during her illness was spent listening to opera recordings and learning to sing along with them. Later she was enrolled in the Royal Conservatory of Music under Weldon Kilburn, who has guided her career in the role of teacher and accompanist ever since. Miss Marshall, especially gifted in oratorio singing, is one of the stellar attractions for "Oratorio Evening" at the convention.

RICHARD CASS

Richard Cass, piano winner in 1955, and for two years thereafter a Fulbright Fellow in Europe, has garnered in a full measure of recital laurels since his return to this country to resume his concert career. He opened his first post-European season with two orchestral performances, both re-engagements, at Chautauqua and the Brevard Music Festival, and followed these with a heavily booked tour, comprising both recitals and solo appearances with leading orchestras. During his two years in Europe Mr. Cass was enrolled at the Ecole Normale de Musique, where he worked with such distinguished musicians as Jules Gentil, Nadia Boulanger and Alfred Cortot. He was presented in a debut recital in Paris, and concertized in other major French cities. He also was heard in broadcast performances in Bordeaux and Paris. Mr. Cass's convention appearance will be in a joint recital with Miles Neikolny, baritone, who was the 1955 Young Artist voice winner, on the afternoon of May 3.

JEAN GEIS

Jean Geis, pianist, won the Young Artist piano award in 1949, the same year that Mr. Watkins captured the organ award. A graduate of the Cincinnati College of Music and Juilliard, Miss Geis followed up her achievement of the Federation award by spending 14 months in Europe on an International Rotary Fellowship. There she gave concerts in France, Switzerland, Italy, Germany and England. Since her return to the United States she has appeared in recital in 21 states, been soloist with the Cincinnati and Columbus Symphony Orchestras, and acquired a delightful husband.

Miss Geis is among the many pupils of the late Olga Samaroff who have achieved national or more than national

Our Convention Personnel— Our Artists

fame, and she is as devoted to "Madame's" memory as was the late William Kapell, and as are Eugene List and others of Mme. Samaroff's virtuoso pupils. After Mme. Samaroff's death she was for two years the pupil of Rosina Lhevinne, for whom she also cherishes a deep affection.

Miss Geis, a native Ohioan, will be heard at the formal banquet on Friday evening, May 3.

MILES NEKOLNY

The handsome young baritone, Miles Nekolny, was acclaimed the best male singer of the 1951 Chicagoland Music Festival four years before he won the Federation's Young Artist award. This past year he added further to his laurels with a Federation-sponsored debut recital at New York's Town Hall which won high acclaim. In opera he has sung major roles with the Chicago Lyric Theatre and with the New York City Center Opera Company during its Chicago season; also with numerous other opera companies in various sections of the United States. He has appeared as soloist with leading orchestras, most noteworthy being his seven appearances with the Grant Park Symphony in Chicago, and he has sung principal oratorio roles with several important choral groups. He has also been heard in recital from coast to coast.

EUDICE SHAPIRO

The Columbus Biennial brings back to the National Federation's recital platform after an absence of 16 years a Young Artist winner who has garnered innumerable laurels in this country and abroad. It is Eudice Shapiro, winner in 1937, and one of only two violinists who have captured the Federation's most important award in the violin category in 20 years. The other is Carroll Glenn, who received the award at the Los Angeles convention in 1941, the last convention at which Miss Shapiro was heard before the Federation as a whole.

Miss Shapiro, who in recent years has made her home in Los Angeles, has achieved there the distinction of being the



Blanche Thebom, Ohio-born soprano, of Metropolitan and European opera fame, who will appear in recital April 27 with a reception to follow.

only feminine concertmaster of a major Hollywood film studio orchestra. This is no mean accomplishment, since southern California has long been a mecca for the nation's top musicians. In addition she has been concertmaster of the Werner Janssen Symphony of Los Angeles, the Los Angeles Chamber Symphony and the Harold Byrns Chamber Orchestra. She has also appeared as soloist with leading orchestras in this country and abroad—the latter during the concert season of 1955-1956, when she made her European debut in Rome and visited Stockholm, Copenhagen, The Hague, Amsterdam, London, and also Israel. Stockholm proclaimed her "an artist with perfect technique, beautiful tone and a thoroughly musical cultured understanding of what she plays." In Copenhagen they said that "The highest expectations were surpassed by her superb technique and colossally effective playing." Israel dubbed her "a terrific artist."

Miss Shapiro studied at the Eastman School of Music in Rochester, New York, and later, on a scholarship, at the Curtis Institute of Music in Philadelphia, where she was the only woman student of Efrem Zimbalist.

One of her happiest experiences has been participating in Chamber Music Concerts with such artists at the piano as Artur Schnabel, Bruno Walter, Lili Kraus, Rudolf Firkusny and Victor Babin.

Miss Shapiro's Biennial Convention appearance will be in an afternoon recital program April 26.

CLAUDETTE SOREL

Welcomed back to a Biennial Convention after an absence of four years—she was one of the artists appearing at the New York City Biennial in 1953—will be Claudette Sorel, fresh from European laurels after her second overseas tour. Youngest artist ever to have captured the Federation's Young Artist award (Miss Sorel was a winner in Salt Lake City in 1951) the pianist has just had the enviable and unusual experience, for a youthful performer, of appearing as soloist with the London Philharmonic Orchestra in a performance of Beethoven's C major Piano Concerto and Dohnanyi's *Variations on a Nursery Tune*, with George Weldon conducting. Although Miss



Claudette Sorel, 1951 Young Artist winner, fresh from European laurels, who plays the MacDowell Concerto April 26.



Eudice Shapiro, Young Artist winner in 1937, and recently returned from a successful European tour, who will be heard April 26

Sorel had appeared but once previously in London, at Wigmore Hall, she played at Festival Hall on February 25th last to a sold-out and exceedingly enthusiastic house. Enthusiasm was not confined to the audience, however. The critics were equally laudatory. Praising her for her "tone color," her "dynamics," her "rhythmic alacrity," her "sparkling finger work" and her "lively musical imagination," they announced that they looked forward to a return engagement when they would have an opportunity to "appraise her deeper musicianship in even more substantial undertakings."



Jean Geis, Young Artist Piano winner in 1949, and an Ohio resident, who will present a recital program at the closing banquet May 3

Miss Sorel, who will be heard as soloist with the Columbus Symphony Orchestra at the formal opening of the convention, April 26, is one of the few "child prodigies" whose ultimate development has justified her early promise. Since she made her debut at the age of 13 in New York's Town Hall, for three highly successful recitals, she has appeared as soloist with more than 30 leading orchestras, the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Cincinnati and New Orleans Symphonies among them. She has also been featured at the Aspen, Chautauqua and Berkshire Music



Miles Nekolny, baritone, who before and since he won the Young Artist award has had a high degree of success in recital and opera from coast to coast.



Richard Cass, pianist, Young Artist winner in 1943, who will be heard in a joint recital with Miles Nekolny, 1955 winner, on the afternoon of May 3



William Watkins, organ winner in our 1949 Young Artist Auditions, who will be heard in recital April 28

Festivals. Her first European tour in 1955 resulted in many re-engagements which she has fulfilled within the past few months.

WILLIAM WATKINS

William Watkins of Washington, D. C., is the only organist ever to have won the Federation's \$1,000 Young Artist award. This was presented to him in Dallas in 1949. Already an organist of recognized standing, the award proved the instrument which garnered for him a nationwide prestige, and which has resulted in a number of successful concert tours.

Since winning the award he has piled up a number of "firsts." He was the first organist to play at the Art Institute of Chicago, the first ever engaged as soloist with the Dallas Symphony and the first to play at the National Gallery in Washington. He appeared as soloist at the national convention of the American Guild of Organists in Boston in 1950. Until recently Mr. Watkins was organist at the New York Avenue Presbyterian Church in Washington where he designed a new organ that has won widespread comment, and which closely resembles in the arrangement of pipes the organ in the Palais de Chaillot in Paris. Recently he has taken up new duties as organist and choir director of the Georgetown Presbyterian Church, also in Washington. Mr. Watkins will be heard in a solo recital on Sunday afternoon, April 28.

PAULA ZWANE

Paula Zwane, Polish-American soprano and comedienne, will entertain the delegates in a program of musical hilarity at the banquet on May 3. Billed as "Madame Allegando," her program of operatic satires is full of musical barbs and ridiculous slants on serious operatic matters. Like most leading musical satirists, Miss Zwane began her career as a serious musician. As a young girl, she won a contest sponsored by the Polish Arts Club, in the midwest, and the prize was a debut recital. She continued in the concert field, was soloist with the Illinois Symphony, directed by Izler Solomon, and gave concerts in Buffalo, Cleveland and other cities. During a revival of *Hi-Eda*, a satire on a well-known Verdi opera, Miss Zwane's caricature of "Annie, the Gun Moll" brought down the house, and led to the development of her act of operatic satire and gradual abandonment of the serious music field. She returned to it recently as soprano soloist of the American Theatre's Opera Group in New York City. She has also made a number of movie shorts and several appearances on television.

EDWARD GOULD MEAD

Edward Gould Mead, organist-composer who will play for our Biennial on Sunday, April 28, is currently university organist and Associate Professor of Music at Miami University in Oxford, Ohio, where he also teaches a course in the History of American Music. A native of Massachusetts, he is a graduate of Harvard and of the Yale School of Music, and studied organ in France with Charles Marie Widor and composition with Nadia Boulanger. He has given organ recitals at many eastern colleges and churches, as well as in London, England. His work with American music has lead to his current chairmanship of the American Composition Committee in the Ohio Federation, and to his authorship of the book, *A Year with American Composers*.

ANNE GRIMES

Anne Grimes, who will give a folk music recital on May 2, the Day of Tours, is one of America's outstanding performers of midwestern folk music and an expert in the use of the dulcimer. She is also secretary of the Ohio Folklore Society and Folk Music Research Chairman for the Ohio Federation of Music Clubs. She is enthusiastically sought for recitals throughout the midwest.

BARBARA SHOOK

Barbara Shook, violinist, of Boise, Idaho, Stillman Kelley winner in 1956, and a performer on Youth Day, April 27, has studied violin since the age of three. She has appeared in many recitals and television programs; also has played with the College of Idaho Community Symphony since 19; has been guest soloist with the Boise Civic Symphony and concertmaster of the Boise Youth Symphony.

D. MERRILL DAVIS

D. Merrill Davis, who will lead the Lobby Sing April 29, is Supervisor of Music of the Jackson, Ohio, city schools. He is director of the Gymanta Gau, Welsh song tests, in the midwest, has been for 10 years song leader for the National 4-H Club Congress in Chicago, and twice so functioned for the National Congress of Parents and Teachers.



Paula Zwane, musical satirist, who will be a banquet entertainer on May 3



Eugene Ormandy, musical director of the Philadelphia Orchestra, universally recognized as one of the world's finest ensembles

COMPOSERS WHOSE MAJOR WORKS WILL BE PRESENTED

PETER MENNIN

Peter Mennin's *Suite for Orchestra* will have its world premiere on April 26, played by the Columbus Symphony Orchestra. Mennin was born in Erie, Pa., and although now only 34, already has six solidly rhythmic symphonies to his credit, as well as an imposing list of choral works, quartets, a Christmas cantata and works for piano, violin and cello. Having just completed the Federation-commissioned Suite, he is currently working on his first full-length opera and teaching composition at the Juilliard School of Music.

EUNICE LEA KETTERING

Eunice Lea Kettering, whose choral drama, *Johnny Appleseed*, will be performed by the Ashland College A Cappella Choir on Friday, April 26, is at present Professor of Music Literature and composer in residence at Ashland College, Ashland, Ohio. She is a graduate of the Oberlin Conservatory of Music, worked in composition with Bela Bartok and is a fellow of the American Guild of Organists. Besides the above work, she has written works for organ, vocal solo, women's voices, men's voices and mixed chorus. *Johnny Appleseed*, a Federation prize-winning work, was premiered on the CBS Radio Network in 1943 by the CBS Symphony Orchestra and the Schola Cantorum, with Hugh Ross conducting.

ELIE SIEGMESTER

Elie Siegmester, composer of the opera *Miranda and the Dark Young Man*, which will be heard on Tuesday, April 30, is widely known for his orchestral and theatre works on American themes. His first work for the Broadway theatre was his score for the Theatre Guild's *Sing Out, Sweet Land*. His orchestral works have been performed by Arturo Toscanini, Leopold Stokowski, Dimitri Mitropoulos and other leading conductors, with the major American orchestras. A prolific composer, Siegmester has written in all forms. Besides 17 orchestral works and ten major works for the theatre, he has composed over 100 songs, works for chorus, piano, chamber

music, symphonic band and music for films. His singing group, the American Ballad Singers, gave six concerts in New York and several nationwide concert tours.

NORMAN DELLO JOIO

Norman Dello Joio, whose *Song of Affirmation* will be presented on Sunday, April 28, by the Capital University Chapel Choir and Conservatory Orchestra, with the composer as narrator, is saluted at greater length in our special composer's series in another part of this issue.

SPEAKERS WHO WILL BE HEARD AT OUR BANQUET, LUNCHEONS AND FORUMS

RUDOLPH GANZ

Rudolph Ganz, who will speak at the formal banquet on Friday, May 3, is one of our Federation's oldest friends; also a great pianist, composer, conductor and teacher—and a prince of after-dinner speakers. The celebration of his 80th birthday on February 24, 1957, was marked by the opening of the new Rudolph Ganz Recital Hall in Chicago, dedicated in his honor. Born in Switzerland, Dr. Ganz first came to this country in 1901, and became head of the piano department of the Chicago Musical College, of which he is now President Emeritus. This recently combined with Roosevelt University and he is on the faculty of the latter. He still enjoys making music and enjoys life—and his Biennial speech will tell us why.

THOR JOHNSON

"The contemporary composer's sponsor" is the pleasant title which is often applied to Thor Johnson, music director of the Cincinnati Symphony Orchestra and speaker on the opening day of the convention, April 26. Because he is American born, American trained and American oriented, Dr. Johnson has a lively willingness to experiment and to feature the new. His premieres have been from many countries and of many periods—from the first American performance of Mozart's *Davidde Penitente* and of Bruckner's *Requiem* to dozens of scores by young Americans, some of which he commissioned. He has also made a point of including on his programs less than brand new contemporary works, and of giving our composers second and third performances of their new compositions. Besides his work in Cincinnati, he is conductor of the annual Peninsula Festival in Fish Creek, Wisconsin, and is chairman of the new Commission on Music of the National Council of Churches.

BERTHA FOSTER

One of the most influential figures in the entire music field is Dr. Bertha Foster, founder of the Musicians Club of Ameri-



D. Merrill Davis, who will conduct the lobby sing on April 29

Edward G. Mead whose organ recital will be a feature of the Sunday, April 28, program

Two Famous Choral Groups with their Conductors, and a Folk Singer



The Capital University Chapel Choir which will be heard Sunday evening, April 28, in a program of Oratorio music



Dr. Ellis E. Snyder, director of the Capital University Choir, a former Chairman of Sacred Music in the National Federation



Anne Grimes, folk singer, who will entertain following the supper at Holiday Hill, Delaware, Ohio, on May 2, which concludes the day of college tours



The Ohio State University Symphonic Choir, which, assisted by the Ohio State University Brass Choir and Little Orchestra will give an all-American program on May 1

ca, one of the many musical projects endorsed and contributed to by the Federation. A native of St. Paul, Minnesota, but a resident of Florida for many years, Dr. Foster might very properly be regarded as the person who has had the most to do with the development of the musical life of the entire state. Originally music professor at the Florida State College for Women, she went in 1921 from Jacksonville to Miami. There she founded the Miami Conservatory of Music and also the Aeolian Chorus, which flourished for the succeeding 15 years. In 1925 she founded the School of Music at Miami University and served as its dean for 18 years. She also founded—in 1929—the Florida State Music Teachers Association. Likewise she helped to start the Miami University Symphony Orchestra. She is a member of and has held office in practically all the major musical organizations of the state. The Musicians Club of America, located in Miami, is a retirement colony within the purse of musicians of relatively limited retirement income.

PAUL CUNNINGHAM

The Federation is fortunate to have as one of the speakers on the American Music Forum on May 1 Paul Cunningham, president of the American Society of Composers, Authors and Publishers, founded by the late Victor Herbert, which has been the foremost champion of the American composer. A graduate of Manhattan College, Mr. Cunningham began his career as a writer of lyrics and rhymes, first used in college shows, later in Broadway productions. After graduating he became a member of the staff of the Von Tilzer Publishing Co., for which he wrote many songs. Later he was associated with Witmark. He has written lyrics for such composers of musical comedy and light opera as Sigmund Romberg, Paul DeRose, Earl Carroll, Vaughn Monroe and many others.

JOHN TASKER HOWARD

John Tasker Howard, composer, author and radio commentator, who will take part in the American Music Forum May 1, is regarded as one of the country's foremost authori-



Barbara Shook, violinist, the 1956 Stillman Kelley winner, who will play on Youth Day, April 27



Evan Whallon, conductor of the Columbus Symphony Orchestra, who will conduct an all-American program on April 26

ties on American music. He has written seven books on that subject, some of which have been utilized by the Federation in its official Study Course. Mr. Howard served for 16 years as curator of the Musical Americana Collection at the New York Public Library, is currently curator of the Henry Hadley Collection at the Library, advisory editor of the *Encyclopedia Americana* and Advisory Chairman of the Federation's American Music Department. He is the composer of music for orchestra, chorus, piano and voice.

HOWARD WHITTAKER

Howard Whittaker, who is to speak at the Vocational Guidance Forum on April 27, is a member of the Federation's Vocational Guidance Committee. He is also director of the Cleveland Music School Settlement and head of its Theory Department. He is a graduate of Cleveland Institute, where he received the degree of Bachelor of Music, of Oberlin Conservatory, where he took his Master's degree, and is currently working for a Doctor's degree at the Eastman School of Music. He is widely known as a composer.

RALPH McCOMBS

Ralph McCombs, who will be a speaker at the Publicity Forum on May 3, is currently business manager of the Columbus Symphony Orchestra. However, he is no stranger to the publicity field. He was for some time associated with the Philadelphia Orchestra as its publicity director and while there wrote a history of the world famous orchestra. Later, during the war, he staged many brilliant broadcasts for the Voice of America.

AUDREY TORTEROTOT

Mrs. Audrey Torterotot, who will take part in the Vocational Guidance panel April 27, is Chairman of Club Publicity for the Pennsylvania Federation. She is also soloist at a leading Presbyterian church and a past president of the Student Musicians Group of the Matinee Musical Club of Philadelphia.



Dr. Rudolph Ganz, who will be the banquet speaker on May 3



Thor Johnson, who will speak April 26 on the String Crusade



Dr. Edith Keller, a participant in the Vocational Guidance Forum April 27



Paul Cunningham, President of ASCAP, participating in Am. Music Forum May 1

DAVID R. ROBERTSON

David R. Robertson, who will moderate a panel on Vocational Guidance on Saturday, April 27, at luncheon, is currently director of the Oberlin Conservatory of Music and conductor of the Oberlin Orchestra. The son of an early pioneer in the field of public school music, Mr. Robertson has had a career as a music educator, as a professional violinist (he played for some years with the Toscanini NBC Orchestra), and as a conductor. He has headed the symphonies in Little Rock, Arkansas; in Wichita, Kansas, and now in Oberlin, Ohio.

JOSEPH E. MADDY

Dr. Joseph E. Maddy, a speaker on the Vocational Guidance panel, founded the National Music Camp at Interlochen in 1928 and has been its president and musical director since that time. However, he has not limited his activities to Michigan—he has served as guest conductor of music festivals in more than 35 states. Born in Kansas, he was a professional musician for some years, and member of the Minneapolis Symphony from 1910-1914. As Supervisor of Music for Rochester, N. Y., Richmond, Indiana, and Ann Arbor, Michigan, he developed the first high school symphony orchestra in America. He is currently Professor of Music at the University of Michigan.

NORMAN NADEL

One of the most widely quoted and respected critics of the country, outside of New York is Norman Nadel, whose column *On the Aisle* in the *Columbus Citizen* is one of the best-read in central Ohio. Mr. Nadel, who will speak at the American Music Forum on May 1, in addition to his daily column edits the entertainment page and the Sunday drama section of *The Citizen*, covers all musical and dramatic events, teaches journalism at Ohio State University and writes guest articles for major magazines. He plays all the brass instruments, the piano, violin and viola; and he founded the Columbus Philharmonic Orchestra. He also initiated the "show trains" which visit New York, so that midwesterners may see popular attractions.



David R. Robertson, moderating the Vocational Guidance panel April 27



John Tasker Howard, speaker on the May 1st American Music Forum

EDITH KELLER

One of our country's distinguished music educators, Edith Keller, is Supervisor of Music in the State Department of Education, Columbus, Ohio. She was for many years head of the Music Education Department of Miami University in Oxford, Ohio; also taught at Fredericksburg, Va., and at many summer college sessions. She is author of several courses of study for Junior and Senior grades, of a survey of music in rural schools, and a manual for choral organizations. Her latest exploit has been the leadership (for the past two years) of a group of American travelers in a summer tour of musical Europe. She will speak on April 27.

NANCY MEYER

Nancy Meyer, 17-year-old senior, is a member of the Crescendo Club of Mansfield, Ohio. For the past six years, she has participated in the National Federation Festivals Piano Playing Auditions, and has earned several Superior ratings. She also plays solo flute and piccolo in the concert band and is accompanist for her church choir. She has been accepted for next year as a piano major at Baldwin-Wallace Conservatory of Music. She will participate in the Vocational Guidance Forum on Youth Day, April 27.

CHARLES POLACHEK

Charles Polacheck, director of NBC's Television Opera Department, who will speak briefly prior to the presentation of the documentary film, *NBC TV Opera*, on Tuesday afternoon, April 30, has been an actor and a director in the theatre since 1934, the year in which he became stage director for the University of Chicago Opera Association. A native of Milwaukee, he attended the Goodman Theatre School of the Chicago Art Institute; later took up film work at City College, New York. Then he turned to radio, where for some years he was an actor, director and writer. When NBC began to produce opera, he turned his talents to this field and has had a hand in many of the network's most successful productions.



Dr. Bertha Foster, who will speak April 30 on the Musicians Club of America



Dr. Joseph Maddy, founder of the National Music Camp, speaking April 27



Howard Whittaker, director of the Cleveland Music School Settlement, participating in the Vocational Guidance panel



Audrey Torterotot, speaking April 27, Youth Day

Charles Polacheck, introducing NBC's opera film

PERFORMING GROUPS ON THE CONVENTION PROGRAM

THE PHILADELPHIA ORCHESTRA

The 56 year old Philadelphia Orchestra and its conductor, Eugene Ormandy, are almost of an age. The conductor blew out a single candle on his first birthday cake just two days after the orchestra had played its first concert on November 16, 1900.

Probably no other symphony orchestra plays as many concerts a season or travels as many miles as the Philadelphia Orchestra. Normal traveling for the Philadelphians averages about 12,000 miles in a year in this country. Last season they clocked up an additional 12,000 in a month long tour of Europe under the auspices of ANTA and the U. S. Department of State. By such concert tours, and by its wide repertoire of

recordings, its ten years of broadcasts on CBS Radio, and its regular seasons in Baltimore, Washington, New York, Hartford, Richmond, Harrisburg, Worcester and Ann Arbor, the Philadelphia Orchestra has become one of the most renowned musical organizations in the country and the world.

Eugene Ormandy first conducted the Philadelphia group in 1931 as a last-minute substitution for the indisposed Arturo Toscanini. In 1936 he was appointed co-conductor with Leopold Stokowski and in 1938 became the orchestra's musical director. His success in continuing and building the orchestra's high musical standards through concerts, broadcasts and recordings has been acknowledged by critics and audiences alike. At our Biennial, he will conduct the Philadelphia Orchestra on Monday, April 29 in an orchestral program sponsored by the Symphony Club of Central Ohio.

THE COLUMBUS SYMPHONY ORCHESTRA

The Columbus Symphony Orchestra, heir to a long succession of orchestras in Ohio's capital city, dating back to 1886, began its career modestly in 1951. Musicians then numbered 29. George Hardesty, now concert-master, was the conductor. Under Mr. Hardesty, Henry Mazer and Claude Monteux, the



The MacMurray College Choir from President Dougan's alma mater, which will be heard on Youth Day, April 27

Featured on the Youth Day Program



The Winfield, Kansas, High School Orchestra, which hails from the home city of our National Junior Counselor, Miss E. Marie Burdette



Above, Ruth Young, member of the Junior Composers Club of Baltimore, a Youth Day performer.

Upper right, Elizabeth Rhudy, another Junior Composer member.

Opposite, right: Flora Cushman, a third club member, whose composition will also be heard.

Left, the Vonrodik Trio, made up of members of the Junior Fortnightly Club of Cleveland. L. to r. Roberta Strawn, Richard Duprey, Christopher Von Baejer.



This engaging group in its jaunty Scotch attire is one of Iowa's best known Junior choral groups—The Iowa Choraleers—who come from Centerville in that state.

The Pro Arte Trio of the University of Wisconsin



At left, Rudolf Kolisch, leader of the famed Pro Arte Trio, resident trio at the University of Wisconsin; center Gunnar Johansen, pianist of the trio, and right, Lowell Creitz, cellist

ensemble was increased to 45. For the season of 1956-57 with a new conductor, Evan Whallon, the orchestra was increased to 60 and its concerts were moved to a new Veterans' Memorial seating 3,994. Ticket sales were almost tripled, contributions were generous, and the ambitious expansion was successful. An important feature of the orchestra's activity is its work with young people. Organized and partly financed by the "Young Associates" group of the orchestra, and with an additional contribution from Local 103, the Columbus Federation of Musicians, several small string, wind and brass ensembles give short concerts in schools, playing to about 60,000 children annually. The Trust Funds also subsidize a concert for students by the Columbus Symphony Orchestra.

Evan Whallon, its conductor, was winner among more than 70 contestants in a young conductors' competition sponsored by the Philadelphia Orchestra and appeared in a pair of subscription concerts there as well as as guest conductor of a number of other American orchestras. He is a graduate of the Eastman School of Music, and studied previously at Indiana University.

The orchestra will be heard on Friday evening, April 26, at the formal opening of the convention when an all-American program will be presented.

THE CHAPEL CHOIR OF CAPITAL UNIVERSITY

This a cappella choir of approximately 57 voices is made up of men and women students of Capital University of Columbus, Ohio, and is directed by its founder, Ellis Emmanuel Snyder, former National Chairman of Church Music for the Federation. Dr. Snyder is also conductor of the Saturday Music Club of Columbus. The choir has made a number of commercial recordings and sing a number of concerts out of the state on a yearly tour. It will be heard at our Oratorio Evening, April 28, at the Franklin County Veterans' Memorial Auditorium, on a program in which it will be accompanied by the Capital University Conservatory Orchestra, Dr. Wilbur Crist, director. Canadian born soprano Lois Marshall is the soloist and Norman Dello Joio the narrator. Selections from Mendelssohn's *Elijah* and Handel's *Judas Maccabaeus* and *Samson* will be presented as well as the complete score of Mr. Dello Joio's *Song of Affirmation*.

THE HARTT COLLEGE OPERA-THEATRE GUILD

The Hartt College Opera Theatre Guild of Hartford, Conn., will present Elie Siegmeyer's opera, *Miranda and the Dark Young Man*, a work commissioned by the Pennsylvania Federation of Music Clubs, during an Evening of Opera on April 30 at the Hartman Theatre. The Guild was founded by Dr. Moshe Paranov, who is also a director of the Julius Hartt College of Music, and who is musical director of the per-

formance at Columbus. The stage director and designer is Elemer Nagy, Hungarian born and Vienna trained, who has been stage director and designer for the Central City Opera productions in Colorado; for the New York City Opera Company, the Mobile Opera Guild, the Old Sturbridge Village Festival, and the Fort Worth Opera Company. From 1942 to the present, he has been in charge of the Hartt Opera Guild productions.

The soloists in the Siegmeyer opera will be Margaret Schelin, soprano; Richard Park, baritone; Clara J. Malizia, soprano, and William Fitzgibbons, tenor. Miss Schelin, a student at Hartt College of Music, comes from Rocky Hill, Conn. Mr. Park, a native of Rutland, Vt., attended Hartt College for three years, and has sung professionally with the opera theatre in Mobile, Ala., and the Fort Worth Opera Company. Miss Malizia, of Stamford, Conn., is a student at Hartt College of Music, and was one of four finalists chosen in the Connecticut Opera Association's contest for young singers in 1955. Mr. Fitzgibbons, of Chicopee, Mass., is a student at Hartt College of Music, working toward a Bachelor of Music Degree. All four soloists sang the Siegmeyer opera in its premiere in Hartford.

THE COLUMBUS LYRIC THEATRE GROUP

On the same evening The Columbus Lyric Theatre Group, which was organized in 1950 by several singers who loved opera and wanted a chance to produce it, will present Puccini's *The Cloth*, (II Tabarro). Since its inception, the group has been directed by Charlotte Gaines, a former concert singer, with productions staged by her daughter Patricia Gaines, recently retired from professional theatre and radio. The Lyric Theatre has had two goals: Opera in English, and Opera as Good Theatre. It has produced wholly or in part seven grand operas from the Italian and French repertory. Semi-arena staging has been employed for a number of chamber operas; and Weill's *Street Scene* and Menotti's *Amahl and the Night Visitors* received early production by this group.

THE PRO ARTE TRIO

Each member of the Pro Arte Trio, which will play at our Biennial Convention on Wednesday, May 1, is a famous soloist on his own instrument. The tremendous musical reputation of the Trio's leader, Rudolf Kolisch, was first gained in his native Vienna, where he worked with Arnold Schoenberg, and gained fame for his quartet both for its classical music and for its sponsorship of what was then "advanced" music by Schoenberg, Bartok and Berg. He organized his famous Kolisch Quartet in 1925, and with it set new standards for chamber music performance. Ten years later, the group made its American debut at the Coolidge Festival in Washington, D. C. After the war, Kolisch

settled in the United States and became an American citizen. In 1944, he joined the Pro Arte Quartet, and accepted with them the post of Artists in Residence from the University of Wisconsin. The group has been associated with the University ever since.

Lowell Creitz, the group's cellist, is a native of Chicago, former solo cellist (at age 16) with the Chicago Symphony and later with the Chicago Civic Orchestra.

The third member of the Pro Arte Trio is the Danish-born pianist Gunnar Johansen, also a member of the Wisconsin University School of Music. Among Johansen's musical exploits are the undertaking of the task of recording the complete piano works of Bach for release by RCA-Victor in 20 albums, several of which have already been issued.

OHIO STATE UNIVERSITY SYMPHONIC CHOIR

The Ohio State University Symphonic Choir assisted by the Ohio State University Brass Choir and the university's Little Orchestra will present a program of all-American music on Wednesday afternoon, May 1, with Louis H. Diercks directing. The Symphonic Choir is a 58-voice group, directed by Prof. Louis H. Diercks. Ranked as one of America's finest choral organizations, Ohio State's choristers two years ago made a concert tour of England, Wales, France, Germany and Belgium.

The Little Orchestra was founded in 1953 by its present director, William Poland. Its purpose is to provide advanced training in orchestral performance and to study and perform the wide range of music which calls for groups larger than a string quartet and smaller than a full symphony orchestra. In its short history, it has provided members to the Columbus Symphony, the Wheeling (West Va.) Symphony, the Springfield (Ohio) Symphony and the Rochester (N. Y.) Symphony.

oberlin college choir

The Oberlin College Choir is directed by Robert Fountain, who serves not only as its choral director but also as its baritone soloist. Founded in 1929 as the Oberlin A Cappella Choir, the group includes over 50 fresh young voices, both men and women, and performs the best sacred and secular works of the past five centuries. Each year during spring vacation the choir makes a tour of the midwest or the east; it has also sung on television, radio, and in recordings.

THE RENO SIERRA SINGERS

The Reno Sierra Singers of Nevada, a Latter-day Saints Church choral group, will be heard on April 28. A male

chorus of 42 members, directed by Ladd R. Cropper, the group has performed in many Nevada and California cities, as well as in its own church's Tabernacle in Salt Lake City. This December, it sang with the University symphonic chorus and soloists in the annual performance of *The Messiah* at the Tabernacle.

DOW MADRIGAL SINGERS

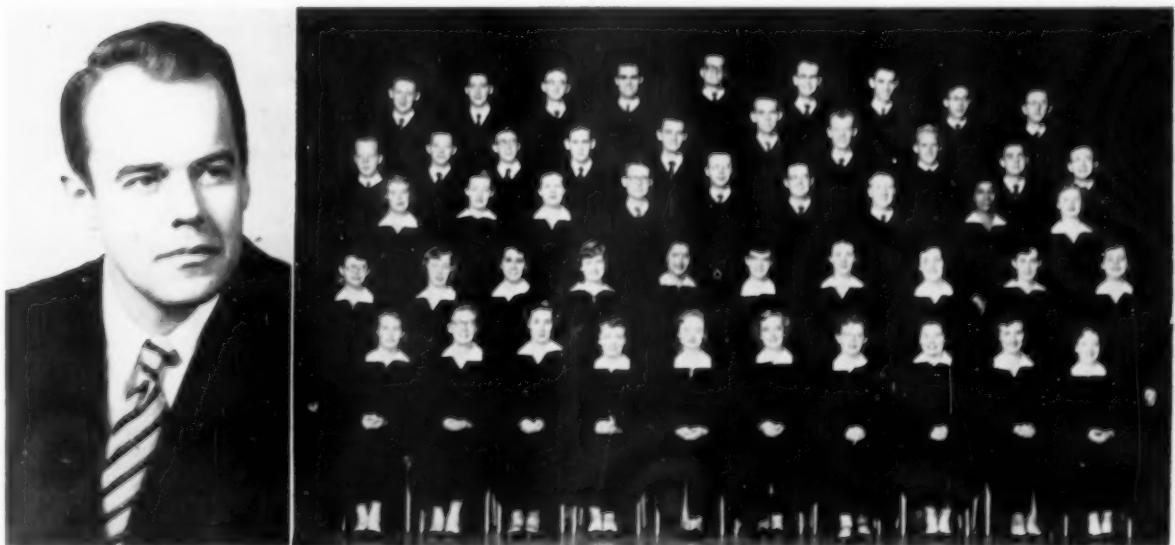
The Dow Madrigal Singers of the Dow Chemical Company of Midland, Michigan, are under the musical direction of Theodore Vosburgh. Organized in 1948 to give talented solo and ensemble singers an opportunity to work in a small group, this group also had the advantage of being more easily transported than the large Dow Male Chorus and the Dow Girls Chorus of the same company. The group has developed into a first class ensemble, singing authentic madrigals as well as other vocal forms. It has the flexibility of a small group and the rich timbre of beautiful voices trained for solo work and developed into a precise, well-balanced singing organization. It is much in demand for concerts and has appeared in many towns and cities in Michigan. The group will be heard on Tuesday, April 30.

THE BAROQUE ENSEMBLE

The Baroque Ensemble of Columbus is made up of seven instrumentalists and a soprano, each a talented soloist in his own right, who specialize in music of the 18th century. It includes members of the Columbus Symphony Orchestra and the Ohio State University Symphony Orchestra. Five members belong to the Columbus Women's Music Club. The group will entertain on Sunday, April 28.

THE DAYTON BOYS' CHOIR

Organized in 1942 by Mr. S. Norman Park, still its director, the Dayton Boys' Choir has a membership of between 80 and 90 boys. From the start, the Dayton Rotary Club has supported the singing group. The choir has sung at many civic and church events in Dayton and has given concerts in Cincinnati, Springfield, Columbus, and other cities in Ohio, as well as made an annual eastern tour during the Easter recess. Dr. Park, its director, is also Supervisor of Music in the Dayton Public Schools. The choir will be heard at the closing banquet on May 3 when it will present a stimulating program.



The Oberlin College Choir, and at left its director, Robert Fountain, which will present a musical interlude at the morning session April 26



Nancy Meyer, speaking Apr. 27 on Vocational Guidance



Wilbur E. Held, director
Trinity Episcopal Choir

THE ASHLAND COLLEGE CHOIR

The Chapel Choir of Ashland College, Ohio, was originally organized to provide music for campus chapel services, in the 1930's, but today has an ambitious concert schedule which includes church, school and community concerts. Recently, the choir made a 2000 mile tour which carried it into five states, and included a total of 19 concerts. The choir's conductor, Calvin Rogers, is also Concertmaster and Associate Conductor of the Akron Symphony and Minister of Music at the First Congregational Church in Mansfield. Appearance of the choir at the convention will be of particular interest, since it will be heard in a prize-winning Federation work, *Johnny Appleseed*, by Eunice Lea Kettering of the Ashland College faculty. The performance is scheduled for the afternoon of Friday, April 26.

THE JORDAN BALLET

The Jordan Ballet, which will offer a Ballet Interlude on Tuesday, April 30, was established by Eileen Poston at Butler University, one of the few colleges in this country offering a B.A. degree in Dance. Its faculty includes former members of the Sadler's Wells Ballet and of London's Royal Academy, resulting in an enriched experience for Butler's ballet students. The Ballet is accompanied by the University Little Symphony, numbering about 14 faculty members and 22 students.

AMONG THE PERFORMING GROUPS ON OUR YOUTH DAY PROGRAM

MacMURRAY COLLEGE CHOIR

The MacMurray College Choir of Jacksonville, Illinois, is composed of 56 MacMurray College students from 14 states and two foreign countries. It is directed by Professor Henry E. Busche of the college. The group has appeared on radio and



The Men's Glee Club of Dennison University which will be heard on the Day of Tours, May 2

television, notably for three seasons for the Mutual Broadcasting Company, and in 1953 on an Easter program for NBC. It has also made a number of spring concert tours. It is noteworthy that this group comes from President Dougan's alma mater, which shortly after her accession to the presidency conferred upon her the degree of Doctor of Music, and that it is coming to the convention as a tribute to her. The same is true of the Pro Arte Quartet of the University of Wisconsin, which recently cited our National President for her services to music.

THE VONRODIK TRIO

The Vonrodiuk Trio, which will be featured on Youth Day, April 27, is made up of Roberta Strawn, violinist; Christopher Von Baeyer, cellist, and Richard Duprey, pianist. All are members of the Cleveland Fortnightly Junior Club and students at the Cleveland Institute of Music, Ward Davenny, director. They will be heard in a performance of the Mendelssohn Trio Op. 49 in D minor.

THE IOWA CHORALEERS

Nineteen hundred fifty-seven marks the ninth year of the Centerville Choraleers, a choir made up of picked 4th, 5th and 6th grade boys of three schools in Centerville, Iowa. The choir includes 90 voices, and is directed by Don Gundersen, who has led the group since 1950.

WINFIELD, KANSAS, HIGH SCHOOL ORCHESTRA

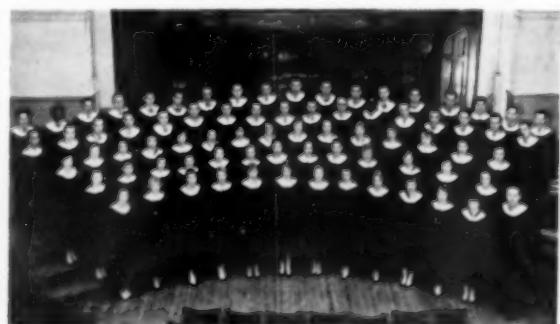
The Winfield (Kansas) High School Orchestra has a tradition of more than 42 years of playing behind it. Since 1915, the group has been of average symphony orchestra size and instrumentation (60-85 players) and leadership has passed through the hands of nine different directors. Howard Halgedahl is its present conductor. Out of a student body in Winfield of approximately 1100 students, more than 200 participate in instrumental music and approximately 80 play in the orchestra. Much of the credit for the orchestra's quality goes to Mrs. Foster Newland, who since 1930 has been in charge of the string program in the public schools.

ADDITIONAL BIOGRAPHIES OF PROGRAM PARTICIPANTS

Wilbur Held, organist and choir director of Trinity Episcopal Church in Columbus, is head of the Organ Department of Ohio State University. He received his organ training under Frank Van Dusen of Chicago and Andre Marchal of Paris. He holds a Master's degree from the Chicago Conservatory and a Doctor's degree from Union Theological Seminary, N. Y. His choir will be heard April 28.

Sister Helene, O. P., directing her chorus on the same date, is director of Music at St. Mary of the Springs Academy, Columbus. She holds a B. S. degree in Music Education and is also a graduate of the Pius Xth School of Liturgical Music.

Dr. Lee C. Mourhead is president of the Methodist Ministers Association of Columbus District. He will say grace at the banquet on May 3.



The Ohio Wesleyan University Choir, one of the many choruses participating in the convention

Presenting the Composers of Our Convention Invocations

FOLLOWING a pleasant custom which was initiated at the 1953 Biennial Convention in New York City, the Federation is again featuring an original musical invocation by a woman composer to open each session. These are the composers whose invocations will be heard at the Columbus Biennial:

Ruth Bradley has divided her time during the past year between directing the New York Piano Teachers Congress and composing a cantata, *Quest for God*, which was broadcast over WNYC. One of New Jersey's most distinguished concert pianists, composers and teachers, she has gained prominence as a composer with her vocal works: *Patch Work Quilt*, *Ice Cream* and a Mu Phi Epsilon prize-winning work, *Release*.

Gena Branscombe, a graduate of Chicago Musical College, who later studied composition with Engelbert Humperdinck in Berlin, has written for orchestras, for solo instruments and voice, and for chamber music ensembles. She is, however, best known for her choral works for women's voices of which she has published three score or more, some of them arrangements of classic and modern works for which she has written new texts or made new translations. During the past year she wrote a commissioned work for the Simmons College Glee Club, and had compositions performed at the Boston "Pops," by the Sixth Army Band and the College of the City of San Francisco chorus in San Francisco and other important choral and orchestra groups. Miss Branscombe, a long-time Federation member, is a familiar figure at conventions. Her cycle, *Youth of the World*, for chorus and orchestra, was heard at the Salt Lake City Biennial in 1951.

Mabel Daniels is among the few women composers who have had major works performed by the Boston Symphony and other leading orchestras here and abroad. Noteworthy was the presentation of her *Psalm of Praise* by the Boston Symphony Orchestra under the baton of Charles Munch in the April 27th and 28th concerts of the 1956 season. This work was written for the 75th anniversary of Radcliffe College, from which the composer graduated magna cum laude, and its initial performance was by the Radcliffe Chorus, G. Wallace Woodworth conducting, but without full orchestra. In addition to performances by the Boston Symphony under Munch, Miss Daniels' work was played by the same orchestra with the late Serge Koussevitzky conducting. It has also been presented on the BBC in London and by other major orchestras and choruses.

Vera Eakin lives in New York and feels that her interest in song writing came from the experience of coaching and concertizing with singers. She has been staff pianist at CBS and organist in a New York church. Her compositions include many songs and her latest work, *The Apostles Speak* (Peters), just published, is for mixed chorus, soloists, organ and harp. Her Convention invocation is entitled *Let Us Sing unto the Lord*.

Gladys Washburn Fisher is a cellist, organist, choral and choir director as well as composer. She has served as a member of the music faculty of Indiana State Teachers College and Mills College in California. Since 1932, she has directed the choirs of the First United Presbyterian Church of Indiana. Her compositions have been widely performed and include a number of anthems for mixed voices and *Days of '49*, a work for brass quintet.

Hazel D. Gronert is an Indiana composer, whose *Chorale* will be sung as a Choral Grace on Tuesday, April 30. A graduate of the Cincinnati Conservatory of Music, she has taught violin at the Kentucky College for Women and at the Texas State College for Women at Denton, Texas; also had private pupils. She was concertmaster of the Indianapolis Symphony Orchestra from 1934 to 1951.

Mary Howe, one of the most prolific of American women composers, has written for full orchestra, chamber orchestra,



Ruth Bradley



Gena Branscombe



Mabel Daniels



Vera Eakin



Hazel D. Gronert



Mary Howe



Eusebia Simpson Hunkins



Dale Asher Jacobus



Frances McCollin



Ruth Taylor Magney



Lillian Anne Miller



Laura Howell Norden

chorus, two pianos and orchestra, solo voice and orchestra, chamber music, instrumental solos and songs. Her early professional career was in the field of two-piano concerts. Her work as a composer dates from 1924. Her compositions have been played extensively not only in the United States and Canada, but in Central and South America, France, England, Austria, Holland and Belgium. In 1955, three of her orchestral pieces were played by the Vienna Philharmoniker, directed by the American conductor William Strickland.

Eaelie Simpson Hawkins of Athens, Ohio, will have her invocation, based on an American Indian song, sung at the Biennial by the Six Notes Sextette on Saturday, May 2. Her *President's Song* will be sung at the President's Dinner, and her *Lament* will be performed on the Thursday, April 25, Scholarship Program. Her compositions include an American folk opera, *Smoky Mountain*, three one-act operas and works for piano, strings and chorus.

Dale Asher Jacobus was born and raised in Kansas. She is married to W. P. Jacobus and the mother of five children. She is also a busy teacher of voice, piano and harmony. Her compositions range from children's songs and piano pieces to art songs, cantatas, operettas and anthems.

Frances McCollin has been a leader in the musical life of Philadelphia for some 35 years. She is not only a composer of note, but also a lecturer and choral leader. Her orchestral compositions have been performed by the Philadelphia Orchestra, the Indianapolis Symphony Orchestra, the Warsaw (Poland) Philharmonic and many others. Her two Chorale Preludes were performed by Eugene Ormandy and the Philadelphia Orchestra in 1957 and were broadcast over the CBS Radio network.

Ruth Taylor Magney took a degree in Public School Music at the University of Minnesota and taught for five years. Now a mother of four sons, one a teacher of music, she is active in the Manuscript Group of the Matinee Musical of Duluth, Minn.

She has had 15 songs published. Her invocation, *We Praise Thee, We Thank Thee* will be heard at the Biennial on May 2, the "Day of Fours."

Lillian June Miller, New Jersey composer, pianist and teacher, will have her invocation *Exult in Glory* sung at the Biennial on Friday, May 3. While still a teen-ager in Philadelphia, she became a member of the faculty of the Sternberg School of Music. In Philadelphia she served as official accompanist of the Cosmopolitan Light Opera Company, and had her own sustaining program with a string trio on Station WHAT. She is currently a member of the faculty of the Arts High School in Newark, N. J., and conducts her own piano studio.

Laura Howell Norden maintains a private violin studio in Wilmington, N. C., and also gives recitals on the violin and the viola. She is past State President of the North Carolina Federation—also a chamber music enthusiast and leader of the Norden String Quartet. She is the author of two books, *Just about Music*, a compilation of her columns on music written for 17 years for the Charlotte Observer, and *On Upward Flight*, a book of verse.

Doris A. Paul is currently director of two women's choral groups in Lansing, Michigan. She started her career as a music teacher, became county supervisor of music, then instructor in music education and director of choral groups at Iowa State Teachers College and the University of Denver. In collaboration with her sister, Esther Mary Fuller, she has written several church anthems, a book of responses, a musical program for children and a book of songs for children.

Bessie Whittington Pfahl says she can't even remember her first music lesson, since "music has always seemed part of my life." North Carolina has been her home from birth. She graduated from Salem College there, in 1901 married John Kenneth Pfahl, now Bishop of the Moravian Church, and lives in Winston-Salem. For 18 years, she served as organist and choir director of the church where her husband was pastor. Her compositions include song cycles and several church anthems.

Glad Robinson Youse, author and composer, is interested particularly in the sacred and educational fields of writing. Her *Hear Me, Lord* was selected by the National Laymen's Movement for a Christian World as its official song, and *I Would Listen*, written in collaboration, has been dedicated to the Moral Rearmament Movement. Last year she received the Ring of Excellence from Sigma Alpha Iota in Washington and her *Salute to America* was sung by 5,000 voices at the Chicagoland Music Festival. A native of Oklahoma, she now lives in Kansas.



Doris A. Paul



Glad Robinson Youse

Missing from the pictures of our writers of invocations is that of Mrs. J. Kenneth (Bessie Whittington) Pfahl. Hers will be found elsewhere in this issue, pictured with other National Chairmen. Mrs. Pfahl is Chaplain of the Federation and also Chairman of its Hymn-of-the-Month Committee. Also missing is the picture of Gladys W. (Mrs. Robert M.) Fisher shown elsewhere with members of the Biennial Committee.

**PARTICIPANTS IN
PRE-CONVENTION
PROGRAM BY COLUMBUS
MUSIC CLUBS**

The Columbus Music Teachers' Association, which figures importantly in the program, was organized in 1930. Among the major projects it has sponsored are concerts for young listeners, a summer school, and Cooperative Student Recitals.

Mrs. Jackson W. Riddle, who takes part in the program, (a violinist) is a graduate of Wooster College and Conservatory. Raymond Page, also a violinist, is a graduate of Juilliard, and an instructor in the School of Music at Ohio State University. Mary Lane, violinist, likewise studied at Juilliard. Stephen Lacey, cellist, graduated from Ohio Wesleyan. Theron Mc Clure, double bass, is an assistant professor of music at Ohio State. Paul Strouse, pianist, is vice president of the Music Teachers Association and pursued his studies in the mid-west, New York and Europe.

The Worthington Music Club, which will be represented on the pre-Convention program by Louise Yost McDonald, lyric soprano, was organized in 1927, and has played an important role in Ohio musical life. The most outstanding event for which it is responsible annually is a Choir Festival in which all choirs in the Worthington area participate.

Mrs. Mc Donald, who will be heard in its pre-convention program, studied with Mme. Lotte Leonard, who was the teacher of Nan Merriman, the Federation's 1943 Young Artist winner, and Paula Lenchner, 1945 winner.

The duo-pianists who will represent the Westerville Women's Club, Mrs. Charles Stockton and Mrs. Robert Holm, are graduates of Otterbein College.

The Clintonville Music Study Club, for which Charles Crook, baritone, will appear, was founded in 1916. It has an active scholarship program and helped purchase uniforms for the North High School Band.

Mr. Crook, who will be presented by the club, is a graduate of Ohio State University with the degree of Master of Arts. One of his teachers has been the Metropolitan's famed Martial Singer.

The Women's Music Club, one of the oldest in the Federation, is currently celebrating its Diamond Jubilee. It has sponsored a concert series since 1895, with Edward MacDowell as the first artist appearing under its auspices. Elizabeth Whitley Lang, organist, who will represent it on the Pre-Convention program, holds the degree of Bachelor of Music from Miami University, Oxford, Ohio.

The Saturday Music Club, founded in 1906, will present a program, described elsewhere, under the direction of Marguerite Heer Andrews, a graduate of Cornell University.

TREASURER'S MEMBERSHIP CHART

For Period Sept. 1, 1956 through March 31, 1957

Student Organization (in good standing)	New or Renovated	Student Organization in Good standing
New or Renovated		
Junior Organization in Good standing		
New or Renovated		
GRAND TOTAL:		
PTA Members (in good standing)		
New or Renovated		
Individual Members (in good standing)		
New or Renovated		
Life Members		
New subscribers		
Transfers		
Overdues		
New		

CLASS I—STATES REPORTING 100 OR MORE CASES

Texas	190	12	24	4	228	56	442	733	161	24	5	68	2	2
Florida	100	30	10	6	175	38	285	165	44	37	21	18	1	1
Virginia	87	20	24	0	161	28	272	154	22	31	3	12	1	1
Michigan	97	2	7	1	91	10	258	410	20	93	17	27	1	2
N. Carolina	76	11	10	2	153	26	239	181	53	75	32	12	1	1
Oklahoma	74	6	10	0	147	24	231	191	48	42	9	15	1	1
Ohio	113	5	20	4	94	19	227	502	114	76	19	112	2	4
S. Carolina	60	5	13	2	109	20	182	129	11	33	9	2	1	1
Iowa	59	3	3	0	104	14	166	68	19	15	0	2	1	1
Georgia	105	17	5	0	70	14	161	100	19	13	3	9	1	1
Indiana	62	7	22	3	67	6	151	251	57	64	18	41	(patr.) 1	3
Missouri	41	1	4	1	104	10	149	154	15	39	8	15		1
Oregon	17	0	0	0	131	15	148	20	1	39	6	15		
Illinois	42	6	7	1	97	13	146	80	16	119	44	24	1	5
Tennessee	57	3	10	5	78	10	145	94	35	13	6	6		
Louisiana	32	3	14	2	98	21	144	73	12	19	7	4		
Pennsylvania	74	1	7	0	62	5	143	209	5	173	32	69	2	1
Mississippi	45	1	0	0	79	7	127	170	45	10	3	4	2	1
Wisconsin	54	7	8	1	65	18	125	130	41	54	23	10		
New Jersey	35	2	6	0	76	21	117	83	8	86	15	23	2	2
Dist. Columbia	16	3	17	1	79	5	112	9	2	2	2	5	2	2
Kansas	53	4	5	1	53	11	111	328	45	95	24	11		
Arkansas	42	0	1	0	62	24	105	176	8	4	2	9	1	1

CLASS II—STATES REPORTING 50 TO 99 CLUBS

	Alabama	2	0	0	47	11	97	227	34	34	3	33	
California	56	4	5	0	34	3	95	79	2	212	62	18	1 1
N. Dakota	18	0	10	2	64	15	92	67	15	12	0	4	1
New York	18	1	0	0	57	4	75	20	0	91	22	15	
Washington	39	7	6	6	30	5	75	135	34	35	7	2	
Maryland	23	6	2	0	43	9	68	25	6	12	2	18	
Arizona	17	2	0	0	50	14	67	64	3	17	10	13	
Kentucky	17	2	0	0	46	7	62	80	0	7	4	4	1
New Mexico	9	1	3	0	41	11	53	31	16	12	8	3	

CLASS III.—STATES: REVENUE, 30, 31, 32, 33, 34.

CLASS IV—STATES REPORTING LOSS TOTALS IN CENTS

Canadian Lite Member
National Associate Member \$5

Ohio's Place in American Music— Our Biennial State Is a Musical One

By MARY HUBBELL OSBURN



The late Mrs. Edgar Stillman Kelley, Ohioan and president of the National Federation of Music Clubs 1929-1933. Mrs. Kelley is pictured seated by the memorial tablet erected on the campus of Miami University, Oxford, Ohio, in honor of her husband, who was resident composer there.

Ohio's past two hundred years of musical history, beginning with the hymn tune and singing school, are a fast moving scene in the drama of westward expansion. There were, of course, prehistoric tribes which left Ohio a heritage of art objects; the nine tribes of Indians inhabiting the Ohio country bequeathed their ceremonial music; the early French voyageurs and English fur traders their folk songs. But we begin our story with the Moravian missionaries who came to Ohio in 1762 to Christianize the Delaware Indians. They built the first three villages and a school and entered their little church singing a hymn. Here was hung the first bell that called people to worship west of the mountains. The Moravians also established the first church in Marietta 16 years before the New Englanders arrived there in 1788. An interesting display of recently collected Moravian hymnals is to be found in our convention exhibits.

Fife and drum corps marching on dusty streets in Marietta and Cincinnati (which started in 1785 as military garrisons), a few

worshipers singing hymns at a block house, early settlers carrying candles to singing school, and the playing of flutes and fiddles at tavern dances—these were familiar sights and sounds in the early villages. But at the founding of Marietta in 1788, William Billings' *Easter Anthem* was sung by an "enchanting chorus" at an open air service on the banks of the Muskingum, signifying the New England heritage of song.

A military band welcomed the territorial Governor, St. Clair, in 1799 and similar bands were heard in a score of villages over the state until after the war of 1812. Then the era of home town bands, manned by citizens, sprang up in every country town, forming the nucleus for later orchestras and concert bands.

River and canal songs, show-boat and theatre farces, circuses and even temperance crusades each called forth its characteristic type of music. Black face minstrel troupes adopted the compositions of Daniel D. Emmett and Stephen C. Foster. All were an expression of the people, including half-a-hundred nationalities

who crowded into the new states by tens of thousands, bringing their songs, customs, religious and patriotic demonstrations. Opera and theatre groups stopped over at Ohio river towns, after 1800, on their way down to New Orleans which was the home of the first opera house in America (1791).

Unique to America were the hundreds of patriotic and campaign songs that first started in the "fabulous forties" with the election of Ohio's first of eight presidents of the United States, William Henry Harrison, during his "Log Cabin Campaign," and continued with each new election.

It was the psalm tune and singing school that led to church choirs and choral societies. Following the first singing society, organized in Boston in 1815, two or more started in Cincinnati, one in Dayton, and four in Columbus between 1816 and 1850. Music in the public schools was the next step—in Cincinnati in 1845, Dayton in 1849, Cleveland in 1851 and Columbus in 1854. The Music Convention, another direct outcome of the singing school, was



Mrs. Frank A. Seiberling, Akron, Ohio,
Nat'l. President 1919-1921

first held in New Hampshire in 1829; and finally it found its magnificent fulfillment in the permanent music festivals—Worcester, Mass., from 1858 and Cincinnati from 1873.

Publication of song books and hymnals also developed rapidly, resulting in extensive production of teaching and singing material. Noteworthy were T. D. Baird's *Science of Praise* published in Zanesville in 1816; Timothy Flint's *Harmonist* and Timothy B. Mason's four volumes, in Cincinnati; many hymn and tune books compiled by Stephen Jenks of Thompson, and Alexander Auld's famous *Ohio Harmonist*. Mason published and taught the round note system for the first time, started the first chartered Academy of Music, introduced a 40 piece orchestra and gave instruction in instruments. He also brought the first pipe organ to the city of Cincinnati.

Instrument manufacture began in Cincinnati: organs in 1810 and pianos in 1825. Pianos were also made in Dayton as early as 1837. A pipe organ factory in Alliance has long been famous. The "player piano" era in Ohio produced the Aristano, Manualo, Medello and Wondertone.

In music education Ohio has always been a leader. Two hundred academies flourished through the 19th century, some becoming a part of the 30 colleges established before 1860 and the 20 there-

after. Among renowned music educators, George N. Allen, at Oberlin in 1837, was the first "Professor of Sacred Music" in America; Charles Aiken was a teacher-trainer in Cincinnati in 1839 and official head of public school music in 1845. N. Coe Stewart and Alfred Arthur started the early summer institutes for teachers in Northern Ohio. Three names stand out as founders of great business and commercial interests in the music world: Henry Abbey, native of Canton, who became the first business manager of the Metropolitan Opera Company; Theodore Presser, at Ohio Wesleyan University, who later established his Philadelphia publishing company; and Augustus Juilliard of Canton, who founded the Juilliard School of Music in New York.

Most of these and many not mentioned were present at the founding of the Music Teachers'



Mrs. Curtis Webster, Cleveland, Ohio,
Nat'l. President 1903-1905

National Association in Delaware, Ohio, in 1876. In the same year Thomas A. Edison, of Milan, Ohio, invented the phonograph. Twelve National Music Teachers' Association conventions had been held in Ohio up to 1942. William Aerhart began the publication of the National Education Bulletin in 1884.

The national trend toward college conservatories of music culminated in the last two decades of the 19th century, but Oberlin and Dennison started in 1865. The Cincinnati Conservatory, 1867, was the first of the independent type. Dana Institute at Warren, 1869, and scores of others followed. Ohio had five of the 12 schools in the nation by 1890. In 1900, 16 of the 24 American college conservatories were located there. Today there are 40.

The Cincinnati May Festivals, 1873, with Theodore Thomas as first conductor, launched a significant era in American music. They gave impetus to other permanent festivals and major orchestras (the Cincinnati Symphony in 1895 being America's fifth); to the dedication of Music Hall (Cincinnati) and its great organ in 1878, and to the founding of the Cincinnati College of Music in the same year. Their world premieres and first American performances of compositions from both Europe and America stand high in music history. The civic



Mrs. Winifred B. Collins, Akron, Ohio,
Nat'l. President 1903-1905

(Continued on page 60)

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Columbus, is one of a number of top ranking groups which are an outgrowth of this schooling. The Bach Festival at Baldwin Wallace College, Berea, Ohio, has national interest. Unique among boy choir schools is the summer camp held at Put in Bay since 1933, and directed by Paul Allen Beymer of Cleveland. Ohio was one of three states (1922) to engage a State Supervisor of Music in the public schools, with County Supervisors. All county, all state participation under some 2,000 school supervisors makes up a busy schedule.

THE OHIO FEDERATION'S CONTRIBUTION

And now, let us turn to the Ohio Federation of Music Clubs and its share in Ohio's musical history, covering the 64 years since the first meeting of the National Federation of Music Clubs at Chicago in 1893. Three of Ohio's 11 music clubs were represented at that Chicago meeting, where 45 delegates came from 17 states. The national organization became permanent five years later and seven states, including Ohio, were organized in 1915-16. Thirteen Ohio clubs had already joined the Federation, and the Women's Music Club of Columbus has been represented on the National Board for 23 years. The second Biennial Convention came to Cleveland in 1901. Mrs. Frank A. Seiberling became the first National Patron. Mrs. Curtis Webster, Cleveland Fortnightly Music Club president, was the second National President. Mrs. Winifred Collins of Akron followed Mrs. Webster as the third. Mrs. Frank A. Seiberling of Akron was chosen in 1919 as Ohio's third National President. Mrs. Edgar Stillman Kelley of Oxford, elected to the National Presidency in 1925, was the fourth to bring this high honor to the state.

Mrs. Seiberling organized 21 other states during her presidency. She started the Federation Course of Study with Gehrkins of Oberlin and Kelley of Oxford as authors of two of the four volumes; and by 1948 Ohio had 40 study groups among her clubs. Other projects she initiated were

the first National Bulletin, the Junior Department, the National Endowment Fund, funds to aid the MacDowell Colony at Peterborough, New Hampshire, and Student Loans. Mrs. Kelley inaugurated the contests for Juniors and Students, the Music Memory Contests, Settlement Schools (first in Youngstown), Past Presidents Assembly, Library Extension, a State Chorus, which sang at the Chicago World's Fair on Ohio Day, and the Department of International Reciprocity, which brought cooperation with 25 European countries. National Music Week was started in Cleveland in 1922.

Early monetary contributions from the Ohio Federation of Music Clubs include: \$1,000 to the National Endowment Fund (1923); a \$1,000 prize for an opera by an American composer (1941); \$500 to Interlochen (in the early 30's); and the support of various efforts to establish music and art centers in the United States. The latest project is the Ohio Scholarship Lodge at Interlochen, dedicated in 1956. The development of a permanent Ohio Fine Arts Summer Music Camp began with encouragement of the Philharmonic Summer Music Camp at Leesville in 1947 and sponsorship of student attendance. Ohio contributed many thousands of dollars for war service during World War II and its present contribution for Music Service in Hospitals amounts to approximately \$3,000 annually.

Ohio composers have received many honors from the National Federation of Music Clubs and other sources—22 between 1909 and 1938. The composers honored have included: Arthur Shepherd, Ralph Lyford, Henry V. Stearnes, Hugo Grimm, Edgar Stillman Kelley, Charles Haubiel, Emerson Whithorne, Francesco DeLeone, William J. McCoy, Theodore Stearns, Arne Oldberg, Isaac Van Grove and many others. A score of prizes given by music club donors have included publication and performance by major orchestras, choruses, etc.

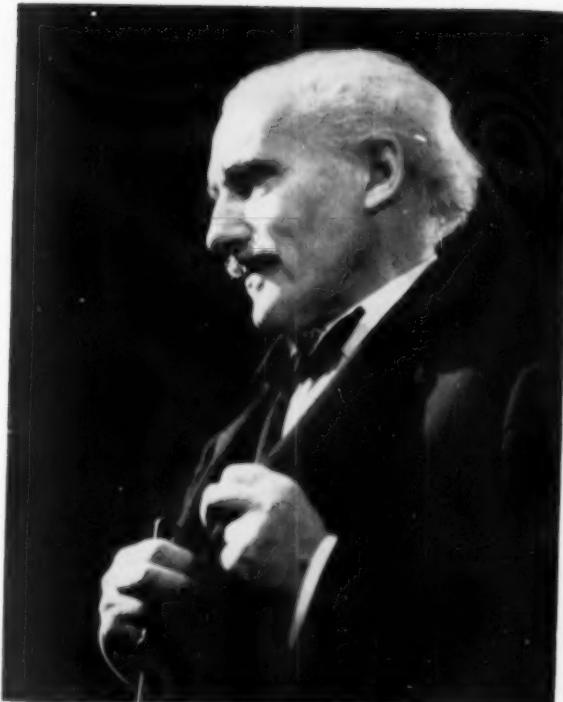
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E U L O G Y

ARTURO TOSCANINI is dead. The little giant is gone and we mourn him, for with his death dies an era. When we realize that true greatness is rare in any age, we must pay homage to a genius whom we today were fortunate enough to have as our contemporary, a man who was a proud symbol of his time, of our time. His integrity as a musician and a man was unparalleled. He was the free spirit who bowed to no man; he was the musical perfectionist who awed and gave beauty to the world; he was both proud and humble; he was volatile, impatient, and wholly dedicated to his art. He was Toscanini.

From the first time he lifted his magical baton, stirring music and the name Toscanini were synonymous. He was born in Parma, Italy, on March 25, 1867, the son of a tailor. As a boy he proved that music was somewhat more than just his "spiritual" food—he often spent his dinner money on musical scores he otherwise could not afford. He went to the Parma Conservatory where some of his renowned later traits, his modesty, reluctance and fire manifested themselves at an early age. He often would become furious when his rather envious schoolmates called him *Il Genietto*, the little genius. He graduated in 1885 with honors as a cellist, and easily found jobs with prominent orchestras. He joined a touring opera company and in the summer of 1886 chance flung the never-to-be-forgotten name of Toscanini to the grateful ears of the music-loving public. The company was in Rio de Janeiro and an argument ensued between the Italian singers and the Brazilian conductor just before a performance of *Aida*, upon which the conductor walked out. The performance was about to be cancelled. It was general knowledge in the company, however, that the ever reticent young cellist with the piercing eyes knew many opera scores by heart. He was chosen, he conducted; and a career of magnificence began.

Toscanini's name was soon legend, and he shortly became one of the foremost operatic conductors in the world. He conducted the world premiere of Leoncavallo's *Pagliacci* in 1892, and in 1896 he was chosen to conduct the premiere of *La Bohème*. Puccini once said of him, "Toscanini conducts a work not just as the written score directs, but as the composer himself had imagined it." Europe gloried in his genius; yet he took his adulation calmly and humbly. He worked harder at his music, which was his love, his life.



Maestro Toscanini

He came to the United States in 1908 and was the leading conductor at the Metropolitan Opera House for seven seasons, where he glittered even in that Golden Age. His gigantic talent was equally at home on the concert stage. He conducted symphonic concerts all over the world, and from 1926 to 1936 he was the musical director of the New York Philharmonic Symphony Orchestra. In 1937 the NBC Symphony Orchestra was created solely for him, and his broadcasts enriched all our lives.

Music that will never be equaled emanated from the maestro's soul and baton for almost 68 years. He once told a friend, "When the baton trembles in my hand, I shall conduct no more." On April 1, 1954, the baton trembled. It was his final concert. He died at 89 on January 16, 1957.

A legacy remains to us—his magnificent recordings and our cherished memories, memories of the man who defied Hitler and Mussolini but went to Palestine in its early days to conduct an orchestra of Jewish refugees from Fascism; of the man who turned down an offer of \$250,000 to make a film for Hollywood, but who worked free for the United States Government to make the film, *Hymn of the Nations*; of the man whose fantastic vitality and energy enabled him to memorize over a hundred operas and countless symphonic scores; of the man who was feared, loved and respected by his musicians as no other conductor ever was or will be. This was a man whose humor, perception and humility were such that he had to say to a self-important soprano, "Madame, there are no stars in my performances. There are stars only in the heavens." **L. S.**

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OHIO'S PLACE IN AMERICAN MUSIC

(Continued from page 60)

Three operas by Ohioans were thus honored, DeLeone's *Atgala* the first, Eunice Lea Kettering's cantata, *Johnny Appleseed*, which is being performed on the 1957 National Convention program, received the National Prize in 1943. Ohioans whose works have been world premiered by major orchestras are: David Stanley Smith, William H. Humiston, Martin Dumler, Ethel Glenn Hier, Ruth Crawford, Dora Flick Flood, James H. Rogers, Joseph Clokey, Eugene Goossens, Beryl Rubenstein and Herbert Elwell. Over 500 creative composer-authors in Ohio have contributed to educational values in the world of music. The first resident life fellowship for an American composer was granted to Edgar Stillman Kelley by Western College, Oxford, Ohio, in 1910.

In friendly competition with other states, the Ohio Federation of Music Clubs has held top score a number of times in various Federation Departments: largest number of Life Members in 1931 and continuously from 1941 to the present (110); first in Extension on several occasions, first in number of members of the Past Presidents Assembly in 1948 and 1954. Ohio had the first published Music Clubs magazine (1930-34), later issued in the form of a news letter from 1934-42. In 1942 it took the form of a printed publication, *Ohio Music Clubs News, Forward Junior Ohio*, the State Junior magazine, started in 1936 as a mimeographed bulletin, is now being printed for the 14th successive year. The Ohio Foundation Fund for the Advancement of Music was started in 1944 and the Ohio Council of Club Presidents, patterned after the National Council of State Presidents in 1954.

Young Artist Auditions have been a major department from the first, revealing unusual talent and wide interest. Ohio was proud to have the first and second National Young Artist Winners in violin: Herman Rosen of Cleve-

land at Davenport Biennial in 1921 and Alma Borneman (Mrs. A. Armbruster) of Columbus at the Asheville Biennial in 1923. Many other Ohioans have won in these events. The Stillman Kelley Scholarship was inaugurated through efforts of an Ohio National Junior Counselor, Etelka Evans of Cincinnati, who became the first chairman of that project.

The 11 hostess music clubs of Columbus, Westerville and Worthington, who welcome the 1957 Biennial Convention of the National Federation of Music Clubs, will include Ohio's second oldest club, the Women's Music Club of Columbus, currently celebrating its 75th anniversary. The golden record of this club in the cultural development of Columbus and of the State of Ohio goes back to the days when men's glee clubs and brass bands were most popular and when parlor musicales were given by the "fair sex." By 1895 Edward MacDowell had been engaged for a recital of his own compositions. From that time to the present the Women's Music Club has presented more than 600 renowned artists in concert. Fifty-five orchestra concerts, 50 opera and chamber music groups, an estimated 300 members' concerts open to the public, approximately 200 concerts for shut ins, plus many other members' activities make a brilliant record. The 15,000 volumes of music and books in the Music Club Alcove at the Columbus Public Library tell their own story. Work in the veterans hospitals and war service could tell another. All this, the story of the Women's Music Club in Columbus, is but a mirror reflecting the work done by the other groups in the State organization, all striving to preserve the ideals of American music.

Editor's Note—The author of this article, Mary Hubbell Osburn of Columbus, Ohio, has served the Ohio Federation in varying capacities over a period of almost 40 years, beginning in the early organizational work in 1920 as Editor of the State Magazine. Later from 1930 to 1934, she was State Chairman of Publicity, and served as State Historian 1942-46.



Jerry Floyd, designer, director and costume creator of the Miniature Opera, manipulates his puppets in a performance of Bellini's "Norma," to Angel Records' score of the opera.

Opera in Miniature — A Convention Novelty

By QUAIANCE EATON

WHEN the delegates to the Columbus Biennial gather in the Art Gallery on Sunday, April 28, to witness two performances of Jerry Floyd's Miniature Opera, they will be seeing what is truly a one-man theatre. Designer, director, costumer and creator all in one, Jerry is also the *deus ex machina* for his little theatre, operating all of his puppets with his own two hands.

This 25 year old practitioner of an ancient art has built his stage, constructed his miniature scenery to scale, modeled his puppet characters and dressed them with loving attention to detail. Every fold of their crepe paper drapery is authentic; every toothpick spike in their crowns has been gilded as meticulously as crowns at the Metropolitan Opera.

The scenes from *Norma* that the convention will see are the latest in a repertoire of a dozen complete operas, and scenes from as many more, that Jerry has mounted in the past dozen years. He chose Bellini's opera because he could employ a favorite staging device—fire and smoke. Dry ice, fluttering streamers and lights produce a most realistic effect for the immolation of the Druid princess and her Roman lover.

While the youthful puppeteer has staged conventional operas in full, he prefers the "off-beat" works and has mounted *Otello*, *Der Rosenkavalier* and *Un Ballo in Maschera* as well as scenes from *Andrea Chenier*, *Boris Godunov*, *Der Fliegende Hollander*, *Manon Lescaut*, *Pelleas et Melisande* and *Nabucco*.

Each miniature scene requires a different floor plan. The characters, both solo and chorus, are manipulated through slits cut in the floor to follow the pattern of action. Solo puppets are attached to a heavy nail weighted by a lead sinker for easier manipulation. Chorus problems can be settled in two ways. Three or four figures are attached to one nail, making a group that moves as a unit, while processions slide in on the common base of a narrow strip of cardboard.

While his method of manipulation is not new—the famous Kungsholm restaurant and theatre in Chicago is perhaps the best-known exponent of this type of puppetry in America—Jerry evolved it by himself during a boyhood illness. Opera already pre-occupied the lad. He had "learned everything," as he said, from Mrs. Helen Wise in his home town of Lancaster, Ohio. His mother, a Federation club president and a singer, also had a hand in the boy's musical development. At 13, he completed the writing of an essay on Wagner's *Ring*.

His first experiment in puppetry was the first act of *La Traviata* in a cardboard box, with a tiny Violetta placed on the scene. He mounted her on a nail so that she could stand upright, then realized that if he cut a slot in the floor, he could reach under and make his heroine move back and forth while singing the *Sempre Libera*.

(Continued on page 65)

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Two Old Crows	Summy
Spring Journey (SSA, piano)	Willis

Mixed voices

(<i>a cappella</i> unless indicated)	
Valley Forge	Gray
The Mysterious Cat	Willis
Factory windows are always broken	Willis
The Lamb	Willis
Psalm 85	Mills
God of the Dew	Gray
Silence	Associated
A-shining far in the East (organ)	Gray
A Christmas Sermon (narrator)	Chappell

Men's voices

(<i>a cappella</i>)	
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The Last Song	Willis

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OPERA IN MINIATURE

(Continued from page 63)

Mrs. Floyd promptly invited him to perform it for her club. That was the beginning of an avocation which Jerry has followed through college at Ohio State (where he majored in art history), through service as a KLM flight steward and a stint with the Air Force medics. Most of his operas were staged before he ever saw actual performances, although he confirmed his ideas by attending opera in Cincinnati, Cleveland and New York, even acting as a super at the Metropolitan during his KLM days. When he came to New York as a student at the Parsons School of Design, Jerry built a new stage, his third.

The present proscenium is a large gilt picture frame, with the fourth side cut off and attached sideways to form an orchestra pit. Dimensions, proportioned to the Metropolitan stage, are 24 x 27 by 30 inches. The orchestra of 50 rests on a strip of glass illuminated from below. Each man holds an instrument in playing position. The conductor bears more than a casual resemblance to the late Arturo Toscanini.

The "great golden curtain," woven to almost the exact pattern of the Metropolitan's, was provided by Jerry's assistant, a long-time friend from Toledo, William Sevenish, who works at Scalamandre Silks, where the original Met curtain was woven.

Jerry's first puppets, only one inch tall, had painted paper faces and no hair. Today's puppets, three times that height, are built up from an original armature of stovepipe wire, so tough that pliers must be used to model it. The head loop is formed first, then arms and trunk. If the figure is to be a woman with a skirt, only one loop of wire is necessary to attach to the nail below. A man's legs require two loops, which must be pulled together to attach to

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the nail, making even Wotan seem a trifle pigeon-toed.

Frames are filled out by cotton padding to the size and shape desired, then wrapped with thread and finally clothed with crepe paper, which is easier than cloth because it stretches and folds better.

Heads are modeled of clay, covered with heavy tempora paint and allowed to harden. Every tiny face has its own individuality. Hair and beards are also painted clay.

Because he has selected Maria Meneghini Callas' Angel records to play for the *Norma* production, Jerry modeled his puppet heroine to look like the diva. In "real life" the miniature prophetess shows a stronger likeness to Mme. Callas than is noticeable in this photograph, with a proud nose and bright red hair streaming down her back.

Every opera brings new problems. *Traviata's* chandelier was constructed with paper ribs covered by crepe paper, and beads and sequins glued on for glitter. A tree could be a simple piece of wood with wires for branches, or a structure molded of a mixture of newspaper, flour and water. Wood shavings painted green served as foliage. Rocks for *Norma* or *Walkure* were modeled of clay and then painted.

In the future, Jerry plans to use a rheostat to control his lighting more subtly. At present he creates light effects by turning off or on sets of red, yellow, blue and green Christmas-tree bulbs. A 750-watt bulb flashed on and off produces lightning.

What It Means to be a Federation President



Our President, Mrs. Ronald Arthur Dougan, receives a citation from the University of Wisconsin for her distinguished service to music. Left is Dr. Leland A. Coon, professor of music at the University, and right, Dr. S. T. Burns, Chairman of the Music Department. The citation, described below, was signed by C. D. Gelatt, president of the Regents; E. B. Fred, president of the University, and Prof. Burns, Chairman of the School of Music.

She has been elected Vice President of the National Music Council, which recently received a Congressional Charter by order of President Dwight D. Eisenhower.

An honorary degree of Doctor of Music was conferred on her by her alma mater, MacMurray College, Jacksonville, Illinois. The University of Wisconsin awarded her a citation for "outstanding service to music education in Wisconsin" at its 1957 Mid Winter Music Clinic.

All this should make every Federation member swell with pride, for the *Doctor* Dougan who received the above awards is our own National President, Vera W. Dougan. But did you know she is:

"Princess Morningsong," a title conferred on her by the Blackfeet Indian Tribe of Montana;

Honorary Chief Fire Warden of the State of Washington, through a citation signed by Governor Langlie—and a Kentucky Colonel.

Pretty versatile, we call it. But these are only a few of the incidental honors which have come to our

President Dougan in the two years since her election to the presidency of the National Federation of Music Clubs. She is also co-chairman with Dr. Howard Hanson of the music section of President Eisenhower's Committee on the Arts and Sciences; a member of the National and Inter-American Music Week Committee; and a member of the Music Committee of the "People to People" program, of which Eugene Ormandy is chairman—a group recently appointed by President Eisenhower as a means of promoting international understanding and good will. She is also a sponsor-member of the National Auditorium Commission in Washington.

Each of the above awards came with a noble citation. We can't quote from all of them, but here is a significant sentence from the University of Wisconsin's citation for distinguished service in the field of music: "Seldom is it our privilege to honor one who has so unstintingly, so continuously and so effectively—as teacher, performer and organizer—served the great art of music."

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We Salute
Norman Dello Joio

At our Columbus Biennial we will be privileged to hear two new works by the vigorous and stirring American composer, Norman Dello Joio. On Monday, April 29, Eugene Ormandy will conduct the Philadelphia Orchestra in Mr. Dello Joio's *Epi-graph*, a one-movement orchestral work which was recently commissioned by the Denver Symphony Orchestra. On Sunday, April 28, his *The Song of Affirmation*, a work for narrator and orchestra, based on Stephen Vincent Benét's epic poem *Western Star* will be presented by the Capital University Choir, Ellis E. Snyder director, and the Capital University Orchestra under the baton of Wilbur E. Crist, with Mr. Dello Joio narrating.

The composer considers this work a testament to the ideals which prompted the founding of this nation and cites titles of the three movements as indicative of the historic trends he tried to bring out in his music.

The first movement is entitled "The First News of a Sweet Smelling Land," and refers to early settlers in Virginia and New England; the second, "There Were Human Beings aboard the Mayflower, Not Merely Ancestors;" and the third, "Americans Are Always Moving On," a musical account of the covered wagon journeys into the West.

It is a work which goes deep into the roots of America, and it is appropriate that it should be written by one who was born in 1913 in New York and educated entirely in this country, even though he is a son, grandson and great grandson of Italian musicians—all of them church organists at Gragnano, a town near Naples, celebrated not only for its music, but for its good wine.

It has been said of Dello Joio that the outstanding qualities of his music, as of his personality, are simplicity, tenderness, strength—plus a great lyric gift. These are also outstanding attributes of the music of Verdi, whom he admires whole-heartedly. The major external influence on his music, however,



Mr. Dello Joio

was not Verdi, but Paul Hindemith, with whom he studied for two years—at first, in 1940, on a summer fellowship at Tanglewood; later in New Haven, where Hindemith was teaching at Yale.

Up to this time, his father's church music had been the potent musical influence on young Dello Joio. Gregorian chant had entered his blood stream at an early age, and he still handles the religious forms with the utmost naturalness, in many contexts. But with Hindemith, exposed to the challenges of modernism, to the rigorous self-discipline of his German master, he soon established his vigorous independence and the singing quality of his music.

These have remained characteristics of his work. At basic, all great composers have been compelled to learn their craft and their expression for themselves. But Dello Joio's prolific works also evidence an original musical independence. Unlike most composers—even similarly talented ones—he was fortunate in that recognition came quickly. Early in his career he won the Town Hall Composition Award for his orchestral work, *Magnificat*, two Guggenheim Fellowships and a \$1,000 grant from the American Academy of Arts and Letters. Other honors followed.

Almost every phase of music has attracted him. He has written major orchestral works, concertos, chamber music, many choral works, and much music for the dance, including scores for Eugene Loring, Michael Kidd, Martha Graham. He even married into the ballet field. His wife the former Phyllis Baumgold, whom he married in 1942, is a

(Continued on page 70)



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THE PRESIDENT'S REPORT

(Continued from page 5)

presented a total of 12 American compositions on various programs.

In addition to offering this award, an exchange program with Norway was developed whereby many American works are being heard there, with an equal number of Norwegian works presented in the United States. Gifts of music and music material overseas have been continued, particularly to Southeast Asia, including Indonesia, the Philippines and Japan. Some have gone to Europe, and Holland has been the recipient of requested volumes purchased by the Federation from the American Institute of Musicology.

OUR REPRESENTATIVE TO THE UNITED NATIONS

Through the devoted work of our former Observer to the United Nations, recently designated Representative, important contacts have been made, and the Federation alerted to international developments. In 1955 and 1956, Hands Across the Sea broadcasts were arranged in observance of United Nations Week. Brief addresses by U. S. Ambassador to the United Nations Henry Cabot Lodge and your President were heard in '55, and the artists were Paul Creston, Donald Gramm and Michael Rabin. The 1956 broadcast brought to the attention of American audiences for the first time a New Zealand coloratura soprano, Mina Foley, who is seeking a career in this country. The speakers were His Excellency Dr. Jose Belaundi, Ambassador from Peru to the United Nations, and your President; and the additional musical talent included Perry O'Neill, young American pianist, and the Fryer String Trio, made up of granddaughters of the late Louise Homer. A thrilling highlight was the reading of a telegraphed message from the President of the United States, Dwight D. Eisenhower.

NEW AWARDS IN YOUNG ARTIST AUDITIONS

Addition of a fifth \$1,000 award is a new development in our 1957 Young Artist Auditions program. Besides the traditional awards for piano, violin, and string quartet, there are now awards for both male and female voice instead of a single voice award. The Federation awards, as usual, will be \$1,000 or a Town Hall recital for each category, and this year the Federation is indebted for its piano award to Mr. and Mrs. Irl Allison of Texas, who have offered \$1,000 biennially for a piano winner in compliment to Mrs. Few Brewster. In spite of a change in management, the National Artists Corporation renewed its offer of a managerial contract to at least one winner; the Metropolitan Opera offered auditions to both voice winners, and the Boston Symphony Orchestra will again give a paid solo appearance with the Boston Symphony "Pops" to one winner. Another "first" in connection with the Auditions this year is that the winners will be heard during the Biennial Convention in a full concert program.

STUDENT AUDITIONS

In the Student Auditions, which cover the usual categories, there will be three awards of \$200 each, for the winners in the keyboard instruments, strings and voice, and all three winners will appear on the Biennial program.

A SPECIAL SCHOLARSHIP IN CONJUNCTION WITH THE YOUNG COMPOSERS CONTEST

The Young Composers Contest with \$500 in prizes has an additional permanent scholarship offered. It is the Devora Nadworney Memorial Scholarship, named for a past Young Artist winner, a contralto of concert and opera fame, who was during her lifetime an ardent champion of the American composer.

Presented by her sister, Mrs. Robert Wakefield, it is for \$600 biennially, payable in two \$300 installments, and is open only to students in an estab-

lished school of composition or who are enrolled for study with a composition teacher of recognized standing. Winning a previous Young Composers Contest award does not preclude competing for this scholarship.

JUNIOR COMPOSITION AWARDS

A further spur to creative talent is given this year by offering two new Junior awards for Composition, a \$75 summer scholarship at Manor Vail Estate in Lyndon, Vermont, and the Fred Waring Scholarship of \$50 which goes to a winner in the Junior Composition Contest, with the provision that the winning composition be heard at the Biennial Convention.

THE LARGEST SCHOLARSHIP PROGRAM IN HISTORY

All annual scholarships or awards which have been previously offered by the Federation have been renewed in this Biennium: the Anne M. Gannett Scholarships at the Berkshire Music Center, the Peabody Conservatory Scholarship, the Marie Morrisey Keith and Stillman Kelley Scholarships, and the opera scholarships—one to each state—which have been given biennially by Chatham College. Also, there are four summer scholarships at the Chautauqua Institution and the scholarships at Transylvania Music Camp, which are located, respectively, in the Northeastern and Southeastern Regions. That every Region might have a permanent summer scholarship, Aspen Institute in Colorado, representing the Western Region, and Inspiration Point at Eureka Springs, Arkansas, located in the Central Region, have been placed on the annual list.

In furtherance of the Federation's string program, two new scholarships in strings have been given at Kneisel Hall, Blue Hill, Maine, where emphasis is upon chamber music, and a new one is also offered at Meadowmount Camp, Westport, New York. A permanent opera scholarship has been awarded at Oglebay Park, Wheeling, West Virginia, and the one at Inspiration Point is for opera, also. The traditional scholarships at the National Music Camp in Interlochen have been increased from two to three. The Charles Ives Scholarship in composition at Indian Hill in the Berkshires has been renewed, and a new voice scholarship is offered. Four new scholarships annually, one for each Region, are now given at the Berkshire Music Center. Thus our scholarship program at the National level is now the most extensive in Federation history.

WORKSHOP TECHNIQUE

The Workshop technique, advocated early in this administration, has been successfully applied at National, Regional, and sectional meetings, resulting in greater knowledge of the program and modus operandi of the Federation on the part of the membership. The first Regional meeting ever held in the Northeastern Region convened in Boston in March, 1956, with a number of National officers in attendance, Mrs. S. Merritt Farnum, presiding, and here

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the Workshop method was effectively employed throughout the entire program.

ADDITIONAL HIGHLIGHTS

A new summer Festival has been added to those at which Federation Week Ends or Mid Weeks are customarily held: the Peninsula Music Festival at Fish Creek, Wisconsin, Chautauqua, Transylvania, Oglebay Park, and Inspiration Point remain on the permanent schedule, and there will be another at Aspen this season, previous to the Board Meeting at Albuquerque, New Mexico.

The Past Presidents' Assembly has reached new heights in membership and charter gains under the leadership of Mrs. Charles H. Pascoe, Chairman.

A new National Artist Presentation Committee has been created, and the Committee on Music in Schools and Colleges restored.

The drawing up of an Induction or Orientation service for new members has been scheduled for introduction at the National Convention.

State Presidents' Manuals, a new volume on Publicity (by Mrs. Blant Burford), an Extension booklet, revised Blue Information Sheets, the usual Festivals and Auditions brochures and other publications and promotional material have been printed or mimeographed and widely disseminated throughout the country.

It is impossible in a summary such as this to touch upon every aspect of the Federation's many-faceted program, or to pay adequate tribute to the magnificent devotion of officers and members who cooperate in its successful operation. Your President has tried to report on those phases which have been created or expanded during this present administration. That none of this would have been possible without the conscientious and efficient cooperation of our Officers, Advisers, Board, Council, Department and Committee Chairman is a foregone conclusion. To each one, we express our gratitude and deep appreciation, with an accolade for service beyond the call of duty.

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1899—Saint Louis, Missouri
1901—Cleveland, Ohio
1903—Rochester, New York
1905—Denver, Colorado
1907—Memphis, Tennessee
1909—Grand Rapids, Michigan
1911—Philadelphia, Pennsylvania
1913—Chicago, Illinois
1915—Los Angeles and San Francisco
1917—Birmingham, Alabama
1919—Peterborough, New Hampshire
1921—Tri-Cities, Davenport, Iowa, Moline and Rock Island, Illinois
1923—Asheville, North Carolina
1925—Portland, Oregon
1927—Chicago, Illinois
1929—Boston, Massachusetts
1931—San Francisco, California
1933—Minneapolis, Minnesota
1935—Philadelphia, Pennsylvania
1937—Indianapolis, Indiana
1939—Baltimore, Maryland
1941—Los Angeles, California
1943—World War II Biennial Festival and Business Meeting, No elections
1945—World War II Biennial over National Radio Networks and Regional Conferences
1947—Detroit, Michigan
1949—Dallas, Texas
1951—Salt Lake City, Utah
1953—New York City
1955—Miami, Florida

WE SALUTE NORMAN DELLO JOIO

(Continued from page 67)

talented dancer who gave up her career to devote herself exclusively to helping him in his work.

Today, they live in a rambling apartment overlooking New York's Central Park, where three young Dello Joio's—Victoria, four and a half, Justin, two, and Norman, aged nine months, keep things lively. Incidentally the three are taking to the music they hear at home each day almost without realizing it, so they will obviously become the fourth generation of music-lovers in their family.

This past year—late 1956, early 1957—has seen Dello Joio's output in two important new media. His opera *The Trial of Joan of Arc*—a moving recreation of the story of Joan of Arc—was given its premiere last winter by the NBC Opera Theatre. The singing quality of the work proved how lasting had been the influence of the operatic music he heard in his childhood home, combined with his native melodic gifts and his interest in the theatre. He has composed the 16 scores for the vigorous television program *Air Power*, presented on CBS every Sunday night, and has greatly enjoyed working in this new medium. Currently, besides a rigorous daily work schedule in his study, he teaches composition at the Mannes College of Music. Also he is a valued member of our Federation, as president of one of our oldest and most distinguished member clubs, the Musicians Club of New York, Inc.

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